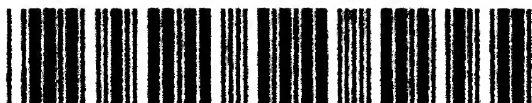


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Western Arts Association Bulletin

**RECORD OF THE CONVENTION OF
THE WESTERN ARTS ASSOCIATION
CINCINNATI, OHIO, 1940**

HARRY E. WOOD, Secretary

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GENERAL SESSIONS

PRESIDENT'S ADDRESS

B. N. HASTINGS,

*Department of Industrial Education, George Peabody College,
Nashville, Tennessee*

Madam Chairman, Distinguished Guests, Ladies and Gentlemen:

Dr. Courter, on behalf of the members of the WESTERN ARTS ASSOCIATION, I want to thank you for your welcome. We are happy to be in Cincinnati. Already, many of us have noticed the friendly reception we are receiving in your great city. We consider it a real opportunity to be in Cincinnati and to be able to visit your excellent public and private schools, the University of Cincinnati, your museums, and the many other places of interest to teachers of the Arts.

Mr. Johnson and members of your local committee, we want to express to you our appreciation for the fine work you have done and are doing to make this convention a success.

To all of you who had any part in arranging this program, I want to thank you. Especially do I want to call your attention to the work of Miss Marion Miller of Denver, your program chairman, who, in the face of a number of handicaps, has arranged this excellent program for us this week.

We have a long program this evening, the principal part of which is yet to follow, and realizing that "the longer the spoke the greater the tire" I have decided to make my remarks brief.

In a recent article by Eduard C. Lindeman¹, he stated that "the most startling single fact concerning America's educational Gargantua is this, 'those who guide and manipulate it have lost or mislaid their compass; they cannot agree on the goal for which the instrument is to be used'."

Is this true of teachers of the Arts? All of us, at one time or another, have written our objectives, but I am afraid too many have forgotten them and have merely been assigning work for boys and girls to do that will keep them busy, regardless of whether the student will receive any benefit from it or not.

Although you have heard them numbers of times, I am going to bring out a few goals or objectives that we, as teachers of the Arts, should have constantly in mind as a measuring stick for any assignment that we may give our students because that work should touch one or more of these objectives.

¹ Lindeman, Eduard C., "Goal in American Education," *Survey Graphic*, 28:570-1, October, 1939.

Economic and social changes, of recent years, have brought to the front a constant growing series of problems among which the so-called problem of Youth is outstandingly significant.

One of the most important problems facing Youth is how they may profitably employ the time of voluntary and involuntary unemployment—when the possibilities for good and evil are evident. To thwart the evil possibilities, constructive recreational activities must be made available for these Youths.

Quantity production and specialization which are so common in industrial practices furnish only a few workers an opportunity to give expression to their creative impulses, while a majority of workers are required to do monotonous, routine tasks. The latter group will find an opportunity for creative skill only through avocational channels.

Before young people leave school they need guidance and exploratory experiences in avocational activities in order that they may find activities that will furnish satisfaction to them during the period of unemployment and during the hours when not employed in a vocation. This guidance should continue even after they are out of school. Have you ever examined your work to see what avocational exploratory experiences you are offering the Youth with whom you have daily contact?

Art is something to be used and enjoyed by all as well as a specialty to be practiced by a few. Are not all people consumers of art products? The homes we live in, the clothes we wear, or the cars we drive? Are we providing Youth with principles that they can use in making adjustments to situations they are meeting and will meet every day of their life or are we merely giving them "cut-out" patterns without showing them how to develop their own? Miss Shirley Poore², Supervisor of Art Education of Long Beach, California, raises a pertinent question when she says, "I cannot but wonder, . . . which is going to be of the most use to the young farmer or small-town merchant in those more remote communities, the fact that 'all Gaul is divided into three parts' or the development of taste in the purchase and arrangement of three articles to furnish a modest room."

In addition to furnishing an opportunity for possible avocational pursuits and consumer training, should we not be constantly on the alert for those who can use their training for vocational ends and offer encouragement to them? We should not only help those who will continue to use their training in the Arts as a specific vocation, but also those who may be potential users of art training as an auxiliary to their vocation. A glance at any comprehensive list of voca-

² Poore, Shirley, "Art Education," *California Journal of Secondary Education*, 15: 7-9, January, 1940.

tions will reveal many callings in which art ability is a very necessary part.

Lastly, are we going to continue to be an isolated part of education with the result that students who receive our instruction do not see any application of this instruction to the work they do outside the classroom or to other school subjects? Can we not remove the chip from our shoulders and do our part in integrating the work of the school so that we may contribute toward the education of the "whole" child?

I ask you, what is "The Promise of the Arts in American Life?"

In closing, I want to read a little sketch* that I read a few days ago which I feel may have some applications to the Arts as well as education in general.

"When I was a little chunk of a shirt-tailed lad, a-hoeing corn on the steep hillside, I'd get to the end of the row and look up Troublesome Creek and wonder if anybody would ever come to learn the young 'uns. Nobody ever come in. Nobody ever went out. We just growed up and never knowed nothin'. I can't read nor write; but I have grands and greats as is the purtiest speakin' and the easiest larnin' of any chilluns in the world. I want as they should have a chance."

—"Uncle Sol" Beveridge to two women campers in 1902, Hindman, Ky.

* *Time*, 35:52, April 8, 1940.

THE CONTRIBUTION OF THE ARTS TO THE GROWTH OF THE WHOLE CHILD

DR. GREGORY BATESON,
Cambridge University, England

Extract prepared by Secretary of the meeting

Dr. Bateson used moving pictures of children's imitative activities and slides of children's drawings and adult artistic work. An exhibit of children's drawings from different parts of New Guinea and from Bali, and an exhibit of original paintings by Balinese artists.

Dr. Bateson compared the artistic achievement of children who work within definite artistic traditions with the work of the children in one native tribe, the Manus of the Admiralty Islands, who had no adult art which could serve as a model and form their style.

Dr. Bateson opened his talk by asking the question "If we give pencil and paper to children do we get art?"

Movie: Showing a man working with clay and the skull of a relative. They preserve the heads of their dead. Filled up the hollows and facial features, using the technique of pressing clay like children press lumps of clay. After having modeled the facial features, he placed a tiara of clay around the skull line and cut lines into the clay. Later, strands of hair from the dead person were placed in these

crevices. The man used his whole muscular structure of his body. This modeled head was left to dry and after several days was painted with designs.

Going from this adult activity to the activity of the children playing in clay at the river's edge: the technique of modeling little heads was similar to the activity of the adult. After modeling heads they seemed to get pleasure out of just smoothing the clay ground. Later making slides and sliding into the river.

Slides: Children drawing in the sand and their pencil and paper drawings were really sand drawings. Symbols of birds, lizards, etc. Man's drawing—supernatural and highly conventional.

Now to Bali: The paper art has been developed within the last ten years. Before this time all their work was on cloth with much detail of background. The subject-matter of life around the Balinese has only been used in the last ten years. The use of trees in the background is new. They mimic the art work of the Americans and Europeans now. The Balinese working is conscious down to the last finger. He gets a very fine line.

The drawings in the sand have a great deal of action and have conventions of puppetry.

Movie: A young man working in the new style. An old man cutting out leather; his arm and chest muscles active. An artist working with brush and ink and showing how he works in bits all over the sheet and how it composes when finished.

Discussion—Leader: Miss Elizabeth Wells Robertson.

Question: What proportion of children take part in these activities?

Answer: In villages where there is much drawing and the proportion of 200 artists to 1,000 population—about 30 children are doing drawings commercially.

Question: How can these commercial things be secured?

Answer: Spiecht Club—organized to send drawings out and the money finally gets back to the artists.

Question: What about the likeness of the person to the clay image?

Answer: Likenesses worked over the skulls are portraits of the deceased.

Question: What about the tactile feeling of the clay work?

Answer: Not so much in the clay work as in the play with dust.

Question: What about the realism in the brush and ink drawings?

Answer: Lizards and birds and animals are all conventionalized. There is no attempt at realism.

Question: Did you feel the record you made gave a true picture and did the movie affect the children in any way so that the record would be distorted?

Answer: There are so many movies taken that the children be-

come accustomed and are not affected by them. The children making drawings for Dr. Bateson did want to please.

Question: Do they have a chance to work with color?

Answer: Some—but wish they could have worked more. (Showed some colored designs in this shape where yellow, red, and black charcoal was used. Old men think blues and greens should be used—"they fight.")

Question: How much correlation of body movement with expression did you find?

Answer: The Balinese did not get feeling into their work and there was little movement of the body

SHARING RESOURCES IN THE ARTS

SARA LYMAN PATRICK

*Professor of Industrial Arts, Teachers College, Columbia University,
New York City*

Perhaps you will all agree with me that the role of the arts in education is becoming more important each year. In some schools, art experiences have permeated the entire curriculum, giving more life and meaning to everything they touch and being themselves greatly enriched by the many associations in which they find themselves. Art is no longer an insulated element in life or in the school. It is not only a means by which the individual expresses himself but a language for communicating with others, an important means of sharing with others, of working together for common ends, of building up understandings and appreciations.

Both class room teachers and supervisors are recognizing the importance of art in the elementary grades—not as something that is the responsibility of the supervisor alone, but as a joint responsibility, having a large place in the lives of boys and girls every day and in a variety of ways. This new perspective on the place of the arts in education has changed the nature of the work of the special art teacher. There is a closer rapport between the art teacher and the class room teacher. As I see it, he will often have to "fit into" a situation which started in the class room. He must enter into the experience immediately, whole-heartedly, with understanding and with specific techniques and accurate knowledge bearing upon the subject. He must sometimes see possibilities of valuable experiences and appreciations not foreseen by the class room teacher. Together they see both the social studies and the arts not as ends in themselves but as means by which boys and girls may develop through their own experiences. Everything—ideas, techniques, materials—is subordinated to the use that can be made of it by the children. This kind of teaching

by both the class room teacher and the special teacher is itself an art, a very difficult and challenging art, but one that becomes deeply rewarding as we see new interests springing up in the boys and girls, new desires, new appreciations, new abilities, a new freedom and a new sense of responsibility.

To meet the needs arising from this kind of outlook in education, many kinds of detailed helps are needed. To assemble these is an overwhelming task to tackle single-handed. Fortunately we do not have to do it that way. There are doubtless many good ways by which teachers may share resources. I hope you will use them all. The one I have come to tell you about is the Industrial Arts Co-operative Service. It was founded sixteen years ago with headquarters in New York City. It came about in this way. A number of my advanced students were worried about how they could get the things they would need in teaching without spending an unwarrantable amount of time in hunting for them. Could there be a central agency for pooling of ideas and for getting them into concrete form for use?

Sometimes I think education is topheavy with a kind of theory that never sifts through into actual practice. Perhaps some of it couldn't stand the test of concrete application. Perhaps the arts have much more to contribute in formulating underlying theory than is commonly recognized by those who, completely lacking this kind of experience themselves, cannot conceive of what the arts may give to normal, wholesome living. At any rate, it was the art end and the concrete details of that broadly human, all-inclusive theory exemplified by the Dewey philosophy that we had in mind. As a result of our conference we decided to organize ourselves in order to meet our common needs without a wasteful duplication of effort, and to do this in such a way that others having similar needs might join us. We called the association the Industrial Arts Co-operative Service. The name was derived from the social conception of Dr. Frederick Bonser of the industrial arts as the ways by which man utilizes the resources of nature to more adequately meet his needs—that is, a functional concept of the arts, the arts as meeting fundamental human needs.

The Co-operative form came about because our interests were professional and not commercial. Some of our group knew a little about the consumers' cooperative movement, then in its beginnings in this country although almost a century old in Europe. The non-profit principle, the democratic control, and the social philosophy back of the movement appealed to us as exactly suited to our purpose.

There was no precedent in the movement for exactly our kind of cooperative. Since from the beginning our members were from all

parts of the United States, we must be a nation-wide service instead of the usual neighborhood group like most cooperatives. ,

Another variation was that while we carried commodities we were more interested in how to use them. That is, ideas were more important to us than commodities.

We have always been glad that we started as a cooperative. Each year it means more to us to be a part of such a fine constructive movement. As a member organization of the Cooperative League of the United States of America, we have had the benefit of semi-annual audits and of expert business advice which I can assure you we needed, but more particularly we have found great stimulation and satisfaction in being a part of such a forward-looking democratic movement, a movement so consistent with our educational philosophy.

In 1924 our society used a desk and cupboard space in my classroom. Our materials consisted of a few mimeographed leaflets and a few hard-to-find commodities. Our salesman was a volunteer from the group.

This is not a history of our Co-op, but the story of how it works now and of how it may work when all those who find that it strikes a responsive chord join with us. Let me try to give you a picture of it. We occupy a seven-room apartment just across the street from Teachers College, Columbia University, at 519 West 121st Street. We are and always have been entirely separate from the college. We pay our own rent and have in our employ six trained workers, including a business manager. While we sell to anyone who comes in, most of our sales are by mail. Parcels go to all parts of the United States each day and occasionally we have orders from abroad. We have, then, a retail store and a mail order department. In addition to our employed staff, we have many volunteer workers. Our governing board or executive council is made up of persons within commuting distance of the office, all of whom are deeply interested in various phases of education and most of whom are engaged in pioneer work in education. It is very stimulating to work with this board. They are so democratic in their way of working, so earnest, so full of ideas, so ready to assume responsibility. You will realize that the governing board has to be local because they must meet together to set policies and to make plans. They are always mindful of distant members, however, and we hope soon to bridge the gap of geographic separation by having an advisory council at large that can keep us in touch with sectional needs, interests and contributions. When members come to New York they drop in to see us. As members increase, we hope they can have sectional meetings in various parts of the country.

Our handbook-catalogue lists the helps we now have on hand.

Most of them are primarily for elementary grades, but they are being used more and more by high schools and for adult education. We want to develop these services, also the services for nursery school and kindergarten.

We have organized the materials around large social areas, such as Community Life, American Colonial Life, Mexico, Central and South America, also around such arts as woodworking, block-printing, metalwork and painting.

Under each subject heading we list the illustrative material we have pertaining to it and our studies, of which we have about 200, these being direction sheets and source material. We also list the raw materials, applicable to the subject, with which to work, and a selected list of books for teacher and pupils. Many of the materials we carry are original with us. We manufacture looms, spindles, spinning wheels, shuttles, "Standpatter" dolls used for many purposes, steam engines, molds and deckles for paper making, an indigo dye parcel, a silk reel, etc. Our listings are not complete. They merely represent the point we have so far attained by the combined effort of the council, staff and contributing members and friends. Each year there will be more help, but what these new helps will be depends upon the membership.

I now come to the business organization, for we are truly a business. It is true that we make no profits but we have heavy expenses which must be met by the difference between wholesale and retail prices. The promotional work is met by the membership dues. We have found it practicable to use the membership type of organization, and charge an annual fee of \$3.00. An individual teacher or parent, a school or other group, may join. The members receive a rebate on purchases payable at time of purchase. At the present time this is 10%. Our aim is not primarily to provide goods cheaper than elsewhere, but to provide goods not to be purchased elsewhere. For example, a teacher needs flax for use in the class room. We send her Oregon flax if she wishes, also a loan collection of working tools for preparing it, also Robert Barner's study on Flax, telling about the use of flax through the ages, culminating in the all-machine industry of today. We sell pictures of flax preparation and milling. We sell tapered hackle pins for making one's own hackle.

And now I come to the relationship between WESTERN ART teachers and the Co-op, as it is familiarly called. To put it briefly, we need you and we think you need us. I have told you some of the materials and services we can offer you at present. What can you do for us? Of course the obvious answer is to become a member. Yes, we need your membership, but we need other things, too. We need your moral support, your ideas, your suggestions, your expression of your own needs. If you will let us know of books you have found valuable for

specific purposes, if you will share with us some of the things you are doing with boys and girls; if you will let us know of inexpensive sources for buying materials we should sell, if you will gather together factual material about your own local history or about your present-day industries, social experiments, etc., so that these may be made available to others through our monthly News Sheet, through studies, through correspondence, or through articles to be sold, it would be a great help to us.

There are many types of cooperation we can work out together. We have dreams of seeing more and more of the materials we handle produced or gathered for us in a way that will be of educational value to some school or group. To illustrate this point, I will tell you about the May-wood Committee, a group of country boys in New Jersey. We needed saplings to supply benighted city dwellers who can't get them for themselves. We made an arrangement with the teacher of these boys, a devoted member, to have the boys collect the saplings for us. With her help, to see that not too much responsibility was placed on the boys, we carried on correspondence with them, sent orders and paid bills as we would with any other dealer.

Besides a valuable business experience, the boys get a little money which they can spend for things they need. A true business experience means much at 12 years of age.

Let us recognize the importance of having at hand the resources we need and the impossibility of getting them each by himself. Let us determine to work together, *"each for all, and all for each." It is much less lonely. It is also more intelligent.

* The Cooperative slogan.

THE ARTS CONTRIBUTE TO EVERYDAY LIVING

BESS FOSTER MATHER

Director of Fine Arts, Public Schools, Minneapolis, Minn.

The term "Arts" suggests various fields of aesthetic activity. The many areas of the arts do not hold an equal appeal for all, yet one of the fine arts may be found to fill every personality need. Emotional satisfactions are to be found in music, the drama, poetry, etc. When we contemplate just our own field, it seems that this life is so full and so unfinished that we need eternity to fulfill it.

The responsibility of educational leadership obligates administrators and teachers alike to promote the emotional phase of the educative process through the medium of art.

It seemed advisable to limit this talk to the presentation of but one art appreciation experiment which has attempted to contribute something to the everyday life of everyday people. By the way, this ex-

perience ties up closely with my No. 1 personal hobby, i.e., My home is my hobby.

One has to dream a thing before it can come into being. For over a year I indulged in a little "crystal gazing." I could picture the American home once more the center of things. I dreamed of pupils at 7th grade Junior High age level using miniature furniture models to make interior arrangements. Models to be made to scale and have refinement of line and design. Models which in no sense would suggest a doll house but would appeal to pupil interest, and offer the type of art experience which raises the level of pupil taste and contributes to a growing appreciation of good design on the part of the general public. It must have been a dynamic dream for it grew into a reality.

Seven years ago a set of imported living room models was purchased. The next step was to set up a miniature room on the Superintendent's desk, and arrange the models therein. The practical side of the problem appealed to the Superintendent. The woman assistant superintendent in charge of instruction recognized any form of interior decoration as a creative art, and fortunately, the assistant superintendent in charge of industrial arts welcomed the idea of experimenting in the matter of reproducing the models in the shops.

The slides show some results which have been obtained through cooperative effort on the part of the two departments.

Slide 1. (Group of models). This slide shows some of the first furniture models purchased and the ones reproduced in the industrial art shops. The Art Department office soon began designing models to fit growing needs.

Slide 2. (Early American sofa). Here we see a finished piece of furniture. The pupils do not do the upholstering. This is a "tricky" job, even for an adult. It is usually done for the schools by a person whom we have trained to do this work.

In every group there is always someone to take an idea which has been flung out and work at it and do it better than it has been done. One of the art teachers couldn't wait for the output from the shops, so she purchased several models and here is the first miniature living room that was completed.

Slide 3. (Miss Stevning's early American living room). This is a city-wide Art Appreciation problem. The value to the pupils is in making actual room arrangements (usually two pupils work together and make an arrangement which is followed by a discussion participated in by two other students, or the class. This particular room was done in a poor district. A student remarked to the teacher, "Oh, boy! I wonder how it would feel to live in a room like this?" This model was set up on the Superintendent's desk. The material result of this second conference was a collapsible wood room with hinged walls, and also a carpet sample for each 7th grade teacher in the city.

Slide 4. (Ramsey Jr. Modern adaptation of the early American living room). Out of a collection of comments by teachers, pupils, and parents, here is one reported by a teacher which shows the influence of this particular problem: "A child came to me last year and said that his parents were building a new home and his mother would like to know if she might come to school to see our miniature rooms, so that she might be guided in selecting her furniture and color combinations for the new house."

Slide 5. (Emerson boys making a room arrangement). This room may be seen here in the Minneapolis exhibit. The children are encouraged to make and contribute room accessories. Here the wall hanging is the work of a pupil.

Just the other day these boys helped their teacher set up this room in the Art Department office. One lad is a good student. The other one has a struggle getting through school and never receives high marks or is chosen for participation in dramatic activities. Although he does not shine in his class, he is tremendously interested in room arrangement. After this picture was taken he said to his teacher, "This is the most important thing that has ever happened to me in all my life!" Here, then, is a problem which emphasizes those abilities and personality developments of boys and girls that have nothing to do with scholastic achievement. As I watched this boy at the left the thought came to me that it is well for educators to keep in mind as a solace that many successful men have done mediocre work in school while many who have had high marks through school have never been heard of again.

Slide 6. (Sidney Pratt's Formal living room). This school is in the University district. The attractive prints were contributed by a faculty member's child. The teacher sent in this report: "One of our very best families adopted two boys. The mother said that the oldest boy asked if he might rearrange the living room and make a furniture grouping which included the radio, a chair, and a floor lamp. Previously the radio was an isolated object. The whole family was pleased with the convenience of this change. The younger boy is now equally interested in Interiors."

Slide 7. (Jordan Jr. Early model Early American type living room). When this picture was taken several years ago, we thought highly of this Early American room. Now it is considered "fussy."

Slide 8. (Jordan Jr. Early American living room). Here are the same furnishings as shown in the previous slide, but note the growth in taste.

Slide 9. (Jordan Jr. Formal living room). This picture was taken last June. The 1940 development of this room is here in our exhibit, and illustrates how an average room may be modernized. It also illus-

trates what can be accomplished when the creative impetus is stirred. Most of the furniture was constructed by the boys.

Slide 10. (Office model. Modern living room). Each year the Art Department office rearranges the office models. This year a modern one was done to stimulate teacher interest in the new trends.

Slide 11. (Office model. Model living room in color). This model may be seen in the Minneapolis booth.

Slide 12. (Marshall's Modern living room). Most of the furniture in this room was constructed by interested boys. The teacher contributes the following news item: "Mr. Burningham of the Music Department, came to visit my 7th grade art class one day. (I think you have met him; he is an Englishman—an interesting and distinguished personality.) He drew a plan on the blackboard of the living room in his lake cabin. Then he described the furniture that he has, and asked the class if they would decide where everything should be placed and why. He said he would come in the next day to get their ideas. Each of them experimented with the placing of the furniture on a scale drawing. This was done very simply, of course, merely putting in small rectangles in a large rectangle drawing in proportion to his room, and with window and door openings shown. He had told them, among other things, that he had one very good-looking gate-leg table, and another atrocious table; but that he needed the atrocious table, and it must be placed so that it would be useful but not conspicuous. (This amused them because they had not supposed that Mr. Burningham would have anything atrocious in his home). When he came the second time, they had a very lively discussion about the arrangement of the room, and the different ideas were sketched on the board. Finally, they arrived at an arrangement he liked.

"This was a very valuable lesson. Mr. Burningham made the children feel that they were of real help to him; and they were excited to be called into consultation. He ended by saying that the only thing that would worry him now was that he would have such an attractive bachelor home that all the single women would be setting their caps for him!"

Slide 13. (Jefferson Jr. Tribune Picture Girl). A wall elevation is done in connection with the interior Arrangement problem. Here a student is using cut-out furniture forms which are moved about to find a pleasing arrangement.

Slide 14. (Tribune Picture. Two Jefferson Jr. boys). Boys take to this problem as the proverbial duck to water. A room is *Plan*. It is pattern, and so too is the house.

Slide 15. (Office Model bedroom. Swedish Modern). Last year the bedroom was launched. This model was made in the Art Department office. We call it Swedish Modern in type.

Slide 16. (Jordan Jr. Bedroom Swedish Modern). Here is a bedroom of the same type from one of the schools.

Slide 17. (Office Model. Bedroom—Traditional). And here is the office model which illustrates the Traditional type. As our furniture collection grows, the pupils enjoy widening experiences.

It would hardly be possible in a brief talk to enumerate the desirable outcomes which have been experienced from this project. One of the most important is a realization that the size of a house is not the measure of its happiness.

Slide 18. (College girl's room). Here is a college girl's room that is an ideal place for study and relaxation. Note the Grant Wood landscape, and the Swedish figurines.

Slide 19. (Charleston Room—Minneapolis Institute of Arts). All through the ages great people have considered the home and its decoration. Pupils are fortunate who live in cities that have museums where such typical rooms may be seen.

Slide 20. (Living room. before). This slide and the next one are most valuable for P. T. A. talks on Art in the Home. I can give a whole course in Interior Decoration from these slides. Here is a living room that is in need of a change. Taken individually there is nothing radically wrong with the furniture, or with most of the accessories.

It is too many things and the way they are arranged—a mixture of many unrelated articles which give the impression of confusion.

The very simplest way to start to make a change in the arrangement of a room is to move everything out except the furniture and then bring back only those things which are needed to make the room attractive.

Take this room. Let us move out all the small objects. First the flowers, which probably are masses of unrelated color. Filling a room with flowers, jumbled into vases too tall, or too squat, or too ornamental does not add charm.

I emphasize the fact that the careful selection of a few pictures and accessories for accents, so placed that they are subordinate to the larger massing of the furnishings produces a setting for restful living. When this is done then Stop (capital S).

Slide 21. (After). Many homes display too many things. Fewer things in right arrangement against the right background make for comfort and loveliness. Simplicity has style.

After my latest P. T. A. talk on "Art in the Home" I received a letter from the Secretary. She thanked me for the group, and closed the note with this comment: "I know that we all looked at our homes with new eyes, as we came into them that evening."

Slide 22. (Living room—Swedish Building—New York Fair). Sweden offers a new modern. The rooms and homes at the New York

World's Fair were distinguished by the use of varied woods in natural finishes. Also by the use of colorful leathers.

Slide 23. (Swedish living room). Here is a room that is quiet and simple and useful. The simple trestle table is in natural wood. Colorful placed cushions are in the chairs.

Slide 24. (Combination living room and screened-in porch. Plywood House. New York World's Fair). This very modern, small house has both interior and exterior walls of plywood. Sliding doors of glass separate the screened porch on the sunny side of the house. Thus, the screened-in porch becomes an extension of the living room.

Slide 25. (Dining room with Finnish furniture). Finland has contributed lightness, grace, and compactness in Design. Here is a dining room arranged by Finnar, Ltd., London, with furniture designed by Alvar Aalto. The legs of the table and framework of the trolley are bent from single pieces of birch.

Slide 26. (Dining room—American). In this picture Color became the magic wand of the modernist. The most exciting phase of color use is the opportunity it gives for individual expression.

Slide 27. (Table Arrangement. Vegetable centerpiece). This is one of my favorite P. T. A. talk slides. It offers an arrangement within the means of the most simple home. Note the crisp vegetable centerpiece.

Slide 28. (Breakfast Arrangement. Susie Cooper). Here is a colorful breakfast table arrangement by a London firm. No doubt some will recognize the Susie Cooper ware which has a very high glaze, making it very practical because of its hard-wearing qualities.

Slide 29. (Table Arrangement—wood). Wood, one of the oldest materials, is rapidly coming into new uses.

Slide 30. (Table Setting—Mexico). It is well to have in one's slide collection a number that brings to the student the touch of another world. Here Mexico contributes her ancient crafts and Aztec design.

Slide 31. (Utensils). The Museum of Modern Art in New York sent out a traveling exhibit entitled "Useful Articles Under Five Dollars." It might also have been called "Good Design at Low Cost."

The artists who design for machine production have created objects which are not only functional, but are also beautiful.

This exhibit inspired one of our High School art teachers to arrange such a grouping in the library of the school. Good and bad examples were shown side by side. Such experiences help students through increased ability to evaluate good and bad qualities, and to make good choices as they go through life.

Slide 32. (Accessories—Lamp and Flowers.) This slide is helpful in a discussion having to do with the selection and arrangement of accessories as room accents.

Slide 33. (Flower Arrangement). The glazed earthenware vase which contains this charming and unusual winter bouquet was designed by a Holland artist, as was the little colt.

Slide 34. (Royal Copenhagen figures from George Jensen). Tons of clay are being used in schools all over the country. Pictures such as this are challenging influences to embryo artists. Costume, pose—everything about these Royal Copenhagen figures depicts the simplicity of the barn yard.

Slide 35. (Modern Ceramics). Good taste transforms a handful of clay into a work of art, which is the attribute most desired in the decorative object we select to live with. The two upper pieces are of American design, and the birds are by a Swedish designer.

Slide 36. (Sculpture by elementary pupils). If pupils in the elementary schools can produce forms such as these there is every reason for encouraging students of secondary level to achieve in the designing and making of objects which have decorative quality for home decoration.

Slide 37. (Danish loom). The machine age has not abolished handcraft. The products of the creative hand such as weaving, metalcraft, jewelry, pottery, and wood are enjoying a growing popularity. Quantity production takes care of mass markets. The creative hand complements the machine and creates individual products which are highly prized by discriminating and appreciative buyers.

Slide 38. (Swedish Fabrics). These drapery fabrics were designed by a Swedish designer whose given name is Astrid, and were executed by a Textile Studio. Today texture asserts itself and gives chance for immense versatility.

Slide 39. (Plastics). We find ourselves in an age of new materials, new forms, new ideas, new needs. The wizardry of chemistry has brought us many wonders. Processes that men have dreamed of for centuries have been accomplished in the last decade. For example, this table designed by Gilbert Rohde has a glass top and Plexiglas bottom. The portion of the base nearest the floor is sand blasted. Plexiglas has a higher degree of clarity than ordinary glass, and may be bent and twisted without breaking. Other new materials are seeking the limelight. In addition to being decorative, no marks show on this surface. For all we know wood may be replaced by plastics in house furnishings of the future.

Slide 40. (Office. Director Swedish Exhibits—New York World's Fair). The Art Office is making a collection of business offices. Why? Because the boys in our Junior Highs today will be our next business leaders.

Slide 41. (Club Entrance). Glass, a material of utmost artistic importance, has crept into places of business and now it is stealing into our homes almost without our being aware of it.

Slide 42. (Mather residence—Exterior—West). It is with appreciation that I make the statement that an Art Education has helped me to create a pleasant place in which to live. The remaining slides give you a glimpse into my personal firmament. This experience has given the satisfaction which comes through the achievement of something satisfying through the use of whatever inherent creative talent I may possess. It was my ambition to plan a modern house adapted to a sloping site, one which would seem to blend with the landscape.

Slide 43. (Mather residence—Exterior—West). Perhaps this snow scene will explain why this wooded hillside acre just around the corner from the city, was purchased in the month of January. It was "love at first sight."

Slide 44. (Mather residence—Exterior—East). People usually think of modern architecture as squarish white houses with flat roofs, smooth walls—sort of a boxy building. Modern is essentially the simplification of traditional design. I wanted a house that does not look like a factory or a hospital. Note the "bay" which breaks the contour. Also, the openness in scale and the porch and deck which make provision for full enjoyment of outdoor living.

Slide 45. (Mather residence—Exterior—East). Winter changes the outdoor scene. I have wished many times that I might have the university credits I feel that I have earned through the experience of building a house. If there are any more complicated series of operations in the world it would be difficult to say where they would be encountered.

Slide 46. This slide dates back to the "dear dead days beyond recall" and shows the Mather brothers in their room in a house at Hartford, Connecticut. Simplicity and restraint were unknown virtues. This was an era when the museum spirit was preserved in the home.

Wall spaces were covered at any cost. These interiors were inhabited by the lads who wore walrus mustaches, tight-fitting pants and stand-up collars that all but choked them. It is to be noted that the sons and grandsons of these "gay blades" are now picking up an interest in color. This spring the gay stripes and bold plaids and bright plain colors for the male members of society vie with color long restricted to feminine wardrobes. Ladies, we no longer have a corner on color.

However, to get back to the subject:

Slide 47. (Mather residence—Interior—Living room Color). The next slide will show you what the other half of the Mather partnership has come to in 1939-40. There are windows galore, which frame outdoor murals.

That quality, which develops temperament in a room, is the sensitive use of color. In using the decorative trinity form, texture and color, I dared to use clear color distributed architecturally. You may

be interested in these comments: From an art school faculty member: "I feel as though I can breathe. There is no feeling of being shut inside." From a modern architect: "I have never seen so much clear color used so effectively, yet so subtly." From a traditional architect: "I feel as though I had just stepped out from a refreshing shower."

Slide 48. (Mather residence—Interior—Living room). Modern wing chair. One of the biggest problems is to reconcile and adjust—to take what is fresh and new and make a compromise with what is old and still of value. All periods can be mixed if done with taste. Here is a Chippendale coffee table by a Modern wing chair.

Slide 49. (Mather residence—Interior—Living room). Here a glass wall shows the high decorative value of this medium.

Slide 50. (Mather residence—Interior—Living room. Fireplace wall).

I am so immeasurably in favor of Modern that I can see no reason for worry over the Victorian era. Why not give our children opportunity to know and to design the things that express life as it is lived today, and as it points toward the future?

In closing, I wish to quote from an article written by John Marsman: "It is perhaps not an idle thought that some day our educators who professedly are teaching youth how to live useful and happy lives, will discover it to be vital to inject into their curricula of early training courses on the planning of houses and of individual rooms.

Such courses like those in literature, chemistry, biology, and the like, offering the impetus for further specialization to those interested would prove to be of tremendous value toward shaping useful and happy lives.

Knowledge of chemistry, of flowers, trees, animal life, of our own physiology, is most rewarding. Knowledge, more exact, more intimate, about the plans of the houses that we spend so much of our time in, that affect us for good or for evil, that hold the very essence of that environment which we have come to perceive, is most influential—is that not also desirable? It is not too much to assert that the plans and foundations of houses are of national importance."

TRAINING FOR ADAPTABILITY IN THE ARTS

LOUIS V. NEWKIRK

Director Industrial Arts Education, Chicago Public Schools

The educational system of any nation or of any social group is in the main an expression of the social thinking of that nation or group. Inevitably the school system of the United States has to become increasingly a democratic school system meeting the educa-

tional needs of all classes and conditions of persons. In the early period of American democracy the schools, above the elementary grades, were designed primarily for the training of political, religious and social leaders and they served their day well. Since they were established, America has become an industrial nation with a constantly expanding concept of the meaning of democracy. As democracy slowly becomes applied to the social and economic areas of society as well as to the political aspects of the national life the schools have to change in conformity with the growing meaning of democracy.

Among the many changes which have occurred in the public schools of this country to bring them in harmony with the newer conditions of American society has been the placing upon them of increasing responsibility for the vocational training in the arts of those who spend their lives in industry, and of those whose activities as consumers and as citizens of the community will require some knowledge of modern industry and its practices. It is as a result of the changing aspect of American life that vocational education in the arts has become a vital part of the modern school program.

Vocational education in the arts has not come into the school as a result either of propaganda or of the theories of educational fadists as some have assumed. Rather, it has been the inevitable outcome of the forces of social evolution in a rapidly developing national life.

Vocational education has shown a steady growth both in private and public schools since 1900. The growth has been especially rapid in the public schools since 1917 when the Smith-Hughes law was passed giving Federal aid in the development of vocational education.

The public schools are one of several agencies that are contributing to the solution of the problem of vocational education in the arts. During the past thirty years the public schools have played an increasingly important part in all phases of vocational education. However, at the present time and probably for some years to come the teaching of vocational education will be a co-operative enterprise in which the public schools, industrial corporations, private schools, the Federal government and numerous social agencies are taking part. It is hoped that all of these agencies will keep constantly in mind their obligation to the present and future skilled workers of America.

Today vocational education in the arts is a fundamental part of education. Vocational education makes a contribution to the cultural and vocational training offered in the public schools. It has a unique contribution to make in the education of future citizens and workers in our complex industrial and economic environment.

Vocational education is in no sense in conflict with cultural education but rather a fundamental part of modern culture. John

Dewey¹ had this relationship in mind when he wrote "Our culture must be consonant with realistic science and with machine industry, instead of a refuge from them. And while there is no guaranty that an education which uses science and employs the controlled processes of industry as a regular part of its equipment will succeed, there is ever assurance that educational practice which sets science and industry in opposition will fail."

There has never been a time in our history when a broadly conceived vocational arts program is so essential to the successful social and economic adjustment of our citizens. It is a time when we as citizens should stop and think and give careful consideration to the tasks that lie ahead.

From our earliest history as a nation America has never given adequate recognition to vocational education. Vocational education in the arts is still very inadequate to meet the needs in most communities. It is refreshing, however, to note that American educational leadership is beginning to recognize the need and is making plans to provide educational opportunities better suited to the needs of youth in our streamlined industrial civilization.

The president's advisory committee on education after a careful study of the whole problem of federal aid to education and the need for vocational education makes the following recommendation: "The committee believes strongly that there are few educational problems now before the American people to which they should give more earnest thought than the need for sound and adequate programs of vocational education. In these days of economic insecurity there are few phases of life more vital to young people than getting and holding jobs. All schools and particularly all secondary schools must seek to improve the preparation they give for the world that awaits their pupils beyond the classroom."

In the early history of our country secondary schools were organized to help prepare young men for the professions, namely, theology, law and medicine. The young man who wished to learn a trade or a business was usually apprenticed for a period of years or learned his vocation from his father. The youths who went to the secondary school were all planning to enter the professions and the training given was pre-professional or college preparatory. The public demands on the schools in the early history of our country were much simpler than the conditions that are confronting them today. The development of our modern industrial society has increased a thousand-fold the complexity of the problem of social and occupational adjustment during the past fifty years.

On every hand we find developments which were unknown or seldom used in our grandfathers' day. The automobile, radio, electric

¹ John Dewey, "American Education and Culture." *New Republic*, V 11 (July 1, 1916), p. 216.

light, aeroplane and moving picture are examples. All of these developments have created many new types of jobs for modern youth that were not known in an earlier day. For example: script writer, radio announcer, industrial designer, aeroplane pilot, auto mechanic, electrician, automatic engineer, radio engineer, movie director, and sound effects man are all types of jobs that have come with our modern industrial development.

Let us look back only a hundred years to 1840 and see the marked contrast. There was not a public library in the United States. Almost all furniture was imported from England. There was only one hat factory. Every gentleman wore a queue and powdered his hair. Virginia contained a fifth of the whole population of the country. Two stage coaches bore all the travel between New York and Boston. The whipping post and pillory were still standing in Boston and New York. Buttons were scarce and expensive, and the trousers were fastened with pegs or lace. Beef, pork, salt fish, potatoes and hominy were the staple diet all the year around.

Since 1890 the population of the United States has increased from 63,000,000 to 130,000,000 or 105 per cent. During the same period secondary school enrollment has increased from 203,000 to 6,000,000 or 2855 per cent. In 1890 approximately one person out of 300 was attending a secondary school. In 1940 approximately one person out of twenty is attending a secondary school. In other words, there are approximately fifteen times as many pupils in high school in proportion to our total population as there were in 1890 when the secondary school was largely preparatory for the professions of law, medicine and the ministry.

When we consider the changes that have come about in our society and the increased enrollment in our schools it is not difficult to see why the old professional preparatory curriculum is not adequate to meet the educational needs of our day.

Obviously not every one who enters high school is planning to enter college and prepare for a career in the professions. A conservative estimate based on studies from many sources shows that not over twenty per cent of the youth in all high schools today will enter college, although the percentage varies in different high school communities. A recent survey in one of our largest cities shows that on an average less than six per cent do enter college.

We might pause to ask why has there been such a large increase in high school enrollment of youth who do not expect to enter the professions or attend college. There are many factors which enter into the answer to this question but let us examine only a few of them. The age of employment is moving gradually upward for youth. It is difficult to find employment before the age of seventeen or eighteen in modern industry. This means that many youths who in an earlier

day would have taken an apprenticeship after graduation from grammar school now continue in the secondary school. It also means that if the schools are truly democratic they must recognize the cultural and vocational needs of this large group.

Another fundamental reason for the increased enrollment in the secondary school is that Americans believe in a better education for their children and want them to have a good education. The schools have a tremendous obligation to provide them with a type of education that will really give the culture, social and vocational arts efficiency that is necessary for successful and intelligent living in our modern industrial society. School men who are permitting tradition instead of an intelligent analysis of educational needs to dictate their school policies are breaking faith with over eighty per cent of American youth. The American public school must keep faith with youth and provide a program that meets the challenge of modern society for a more functional education.

Vocational arts education as it is conceived today is an integral part of the complete educational program. It makes a contribution to the development of the individual from the kindergarten through adult life. In the lower grades it provides the objective materials and simple hand tools which give vitality and interest to learning in all subjects. In the intermediate grades the practical arts make a contribution to general education by teaching handiman skills, consumer appreciation of the products of industry, giving a picture of modern industry and its processes and providing exploratory and developmental experience of value for guidance. In the secondary school the work continues its contribution to general education but becomes more specialized in order to provide definite preparation for the job in the upper grades of the secondary school.

The evening school provides a new vocational opportunity for those adults who have become unemployed because of technological developments and provides additional educational opportunities for those that are working but who are seeking advancement.

I have talked at some length about the need for an educational program that will provide for the needs of all members of our democratic society and especially the 85 per cent who do not go on to college. I believe in a well rounded education for every boy and girl in America. They should have every opportunity to acquire general education as well as to learn a vocation. Vocational arts education and general education are both included in the best educational plans. We in America do not want to make the mistake of establishing a dual system of education but we want to provide equal opportunity for educational advancement to all of our youth. If we are to provide truly democratic education in America we must give types of education in our public schools that meet the needs of 100 per cent of our

young people. A well rounded educational experience is a distinct advantage to professional groups as well as for those who enter commerce, agriculture, and industry. A knowledge of our industrial society and the social and economic problems which center around it are fundamental to all of our 130,000,000 people if we are to deal intelligently with the many problems which confront us in the conduct of our daily lives.

Not only must we provide for youth of our country but there are many adults who need additional education to help them acquire information and skill for a new vocation or to improve their efficiency in their chosen field. Today there are millions of unemployed and thousands of families on relief. Many of these unemployed have no skills to offer. They have not had the advantage of the type of education that is essential to help in making adjustments to our complex industrial society. Many of those who are not unemployed could find productive work and become consumers and fit into the American plan of life if they had received the proper type of guidance and vocational training.

I have discussed at some length the need for an education program that meets the cultural and vocational needs of modern life and have pointed out that the educational problems of our day are quite different and more complex than those which confronted us a generation ago. It is also well to realize that the problems of a generation hence will also be quite different from the problems of today and tomorrow. We must constantly strive to meet the educational needs of today and plan for the future.

In closing, I would like to leave with you one word of caution. Be sure that you train for adaptability in the arts as well as for the social, cultural and vocational aspects of modern life.

Extensive research studies by the occupational research department of the Chicago public schools under the direction of Lester J. Schloerb show that the modern employer in view of recent social legislation is interested in employing people who are adaptable. In place of laying workers off they want people who can be shifted temporarily to other departments of the plant.

Too rigid specificity of training should be avoided. At the same time it is recognized that there should be definite intensive training within certain trade areas which will guarantee to the students employability and adaptability within that area. This emphasis is recommended for four reasons.

1. Occupations change. New machines are introduced which very often displace a rigid specific skill. The job of the school is to provide the basic training in a trade area.

2. The unemployment compensation law makes it necessary for the employers of today to hire the right worker the first time. Most

employers are consequently thinking in terms of adaptability of training within an area of work as being most advantageous to both students and employers.

3. Stabilization of employment is an important factor today. Instead of laying off workers, more employers will seek to shift their workers within the organization or plant when adjustments become necessary, due to seasonal or displacement factors of one type or another. Adaptability on the part of the worker is therefore important.

4. Adaptability of training does not mean that this training shall be spread out thinly over a variety of fields. Training is to be provided in certain trade sequences and options within a trade area of specific field or work. In each of these fields of work there is needed a variety of desirable marketable skills.

This is a comparatively new emphasis, one which does not seem apparent in the training provided in other schools throughout the country. It represents conclusions with respect to the most desirable training as a result of recent surveys in the field of youth needs, industrial management, and legislation affecting beginning workers.

MAKING USE OF OUR HERITAGE

PHILLIP R. ADAMS,

Director, Columbus Gallery of Art, Columbus, Ohio

Reported by Esther Marshall Sills

As director, even of a small Museum, one is, of course, exceedingly conscious of the importance of our artistic heritage. One is also conscious that it has been roughly handled, and that what we treasure in Museums today is the pitiful residual of a once princely estate. The questions the Museum must ask itself is how best to handle this small but invaluable residue of previous cultures.

Tremendous changes have been wrought in our culture by the industrial revolution. One hundred years ago our ancestors travelled in coach and four; today all steel, stream-lined trains carry us to distant destinations in a fraction of the time required by the coach and four. During that hundred years in which the coach gave way to the train, the airplane and the automobile people lived in an artistic chaos. The crafts which had provided a firm base for the arts, crumbled away, leaving the arts unsupported. The industrial revolution brought the artist new tools but destroyed at once the basis of his technical training and his intimate relation to life.

However some gains have accompanied these cultural losses. The rise of the Museum and of formal education in the arts has helped to preserve the artistic heritage which might otherwise have been lost completely.

Before the industrial revolution the average American cut his own axe handle, made his own furniture, built his own house. His contact with the arts was direct and active. Today we walk through the door of the Museum, look at a few pictures, and assume that our association with the arts is at an end till the next Museum visit. Part of this neglect of the visual arts is due to the "tyranny of the word." Northern Europeans, unlike other cultural groups, have long been obsessed with words to the exclusion of other forms of communication. In the middle ages when only one percent of the population of England could read, stories were told verbally in the stained glass of English cathedrals. The printing press was a German invention. Other civilizations, the Oriental, for example—give higher place to the visual arts; but in the "West," literacy is the cornerstone of education, and the modern reads words to the exclusion of all other forms of visual communication. It is not possible that the illiterate of mediaeval society who stood before the portan of a cathedral "read" its story and interpreted its meaning with a vivid directness which for us has been lost in a mist of words?

It has been the desire of the Columbus Museum to do something to restore for children the direct contact with the arts. To accomplish this the Museum must at any cost avoid the temptation to make an appeal through the antiquity or rarity of its collections. In order to avoid this approach the Columbus Museum has set up a system whereby children can see artists actually at work. Every public school child of Columbus is brought to the Museum for at least one hour during the school year. Half of this hour is spent watching a painter, sculptor, potter, or graphic artist actually at work, without the interference of verbal exposition. This is done to make the child aware that art is not a thing of dead and bygone days, but that living men and women of today are interested in it. The other half of the hour is used for exploration of the Museum.

Certainly this is just a beginning, but it has some effect, as evidenced by the principal of a neighboring consolidated school, who for years has brought the senior class to Columbus for an annual outing, including a visit to the penitentiary and the hospital for the insane. This year he is also including the art Museum in his itinerary.

Neglect of the arts is not caused by indifference but by unawareness. It is the job of the Museum to make people aware of our cultural heritage, past and present.

A NEW EXPERIMENT IN MUSEUM EDUCATION

ALFRED G. PELIKAN,

Director of Art, Milwaukee, Wisconsin

Reported by Esther Marshall Sills

Mr. Pelikan described briefly an educational experiment being carried on by a small group of Museums under the auspices of the General Education Board. A grant was made for the purchase of museum materials which could be circulated among the schools with the hope of stimulating a more lively response than is possible with the untouchable rare items which make up the bulk of the Museum's collections. Each Museum was to work out its problem in its own way.

Milwaukee presents a special situation because Mr. Pelikan is director of the Art Institute as well of public school art. In view of this, Milwaukee is including all schools, public and private in its experiment. Mr. Pelikan is working with a "citizen's committee" of 100, and the results of the experiment bid fair to prove exceedingly valuable. The psychology department of the State Teachers' College will attempt to devise adequate tests with which to evaluate the results of the use of these new materials.

DEMONSTRATION: MUSEUM GUIDANCE, PAST AND PRESENT

MISS PERSIS CLARK: MISS ERNESTINE EVANS

of the Cincinnati Museum

Reported by Esther Marshall Sills

Miss Clark and Miss Evans used two paintings in their demonstration; "Fisher Girl" by Franz Hals and "Baigneuse de Napoli" by Maldareli. Their brief talks about the pictures contrasted the pedantic approach of the past to the more lively method of analysis at present used in the Museum.

MUSEUM AND SCHOOL

MARY POWELL

Director of Education, City Art Museum, St. Louis Missouri

The history of co-operative work between museums and schools is too well considered in Grace Fisher Ramsey's book: "Educational Work in Museums of the United States," to go into it here. It is sufficient to say that instruction by staff members to classes from schools visiting art museums is only a generation old. For the past

thirty-three years various art museums throughout the country have recognized the importance of concentrating a major effort upon work with children. Today the greatest volume of educational work in practically all art museums is that with classes of children from the schools of the community served by the museum.

Methods and procedure vary in different localities but the purpose remains the same: to give children experience with original works of art and to make their appreciation and understanding an individual and personal thing.

Early in the story of class visits to museums the most frequent handicaps were apathy on the part of the teacher and a class room approach on the part of the museum instructor. That there has been a gradual but none the less progressive departure from these conditions toward a cooperative plan in which the class visit becomes almost an ideal part of the school curriculum is greatly to the credit of these two tremendously strong educational institutions in the world of today.

Teachers as well as children were introduced to the museum through general tours and it was soon made clear that the art museum would offer rich extra-curricular opportunities. Collections in the galleries touched all phases of class room work and a museum visit intensified and vitalized studies to a remarkable extent. At the same time comprehension was obtained of the various art expressions through all the ages.

The museum staff felt the quickened response and schools were invited to send groups, specific needs of classes were studied and an effort was made by museums everywhere to descend from their ivory towers and to allow a greater fusion of the practical with the aesthetic in developing a service which would enter directly into the educational program of municipalities.

All the educational agencies in any community have something that is uniquely and characteristically their own. We are discussing two of them, the Museum and the School. It is of course unnecessary at this meeting of teachers to discuss the schools, but it is important to make clear the unique nature of museums in relation to education.

The most important distinction of a museum is its collections of original works of art. Well selected and ably presented with informative labels and effective lighting, they form standards of taste, as well as illustrations of the creative and cultural achievements of various periods and times. All the Museum's educational work is based upon the wide and intelligent use of this material for school classes.

The Educational Division investigates the curricula of schools on all educational levels and plans programs which will best serve the needs of the classes. Numerous subjects are listed which are related to studies in history, geography, English, civics as well as art history, appreciation and crafts. These are sent to schools at certain intervals

during the school year. Other methods of stimulating school attendance have been talks in the schools stressing the variety and importance of museum material.

At first, schools had to be reminded, and in the stress of their own activities they still do, but invitations to schools to send classes have resulted in voluntary attendance of school classes planned at intervals convenient to teachers and principals. This has developed, in some localities, into specific grades visiting the galleries regularly throughout the school year, and to Boards of Education financing the trips and the museum visit becoming an integral part of the curriculum. Art instructors of school systems are, in certain sections, stationed at the museum to care for this compulsory attendance of school classes. All talks are correlated with school work and schedules are made for the season.

As part of the *formal* curricula of the classroom there is danger that emphasis will be on teaching rather than learning and another unique quality of an art museum in relation to education is the many opportunities it offers in the practice, if you will, of looking at works of art, which makes for experience.

In most museums where the best co-operation maintains between school and museum each activity is planned to serve specific groups with the purpose not altogether of illustrating or vitalizing a specific lesson or study, but with the primary intention of broadening the knowledge and cultural outlook of the child.

The educational function is to make the erudite labels and unfamiliar material convey a direct message to the individual in every group and the best way is to lead the child to have an active part in the work. The project method in the schools may be carried over to the museum but the museum instructor in many instances has developed a method which differs materially from that of the classroom.

Some museums are still using class rooms, lantern slides, photographs and other teaching equipment, but in the St. Louis museum all the work, when the size of the classes and galleries will permit, is done in the presence of the objects which illustrate the subject to be discussed. Since the objective of all educational work in art museums is intended to stimulate enjoyment of works of art, that point must not be forgotten. Often a story approach is used or one that is familiar to the child through geography or history. Questions are asked: "What would you do?", "How would you make it?", "If you look on your map, what is the shape of this land?", etc., etc. Frequently a child is asked to pose like a statue or a figure in a painting better to feel the mood or action. We do not tell children what to see but we ask them what they see.

Our endeavor is to make the class visit not only constructive but memorable and we feel that a large measure of success has been

achieved because of the growth over widening areas in the city of this important phase of our educational work—the work with classes from the elementary schools.

Various informal groups of children of elementary school age should be considered here. These are special interest groups. In many museums they have been sponsored by the museums but in St. Louis a number of these have been organized independently, under the sponsorship of interested teachers, for the purpose of devoting themselves to museum visits.

Story Hour groups made up of school age children both of the elementary and of secondary school ages form important units in a museum's educational program.

Of all the groups in the community who require the services of the educational department of the art museum, the most important, the most challenging, and the most exciting are the boys and girls of high school age. When they come to the museum it is generally under compulsion and with their teachers. The visit is not for personal investigation or for pleasure in the galleries but to study some collection related to school work or to listen to a talk on a specified subject. Often they are bribed to come by the promise of much needed extra marks.

The museum instructor notices to the point of irritation a tendency to straggle in and disperse quickly to the far reaches of the galleries so that much time is consumed before they can be assembled again. During the talk the general custom seems to be to converse among themselves, to regale themselves with bits of food, and to register an expression of "how long must this be endured." Too often the instructor is aware of those who vanish when opportunity offers, through a convenient doorway on quests and adventures of their own, and she is even more often aware of expressions of relief, usually audible, and a quick rush for the exit as soon as the talk is ended. These types of group behavior bear no element of surprise and are not taken too seriously by the instructor whose memory goes back to similar occasions in her own experience. Moreover, comfort and encouragement are found in the response of the few sensitive and imaginative ones discovered in every group.

To induce in our adolescent visitors an interested and friendly attitude instead of a bored and wary one; to direct their eagerness and exuberance to a more favorable approach to the museum is the challenge that educational departments must meet.

Art history and appreciation classes and classes in history from the high schools make most frequent use of the Museum, although Greek and Latin classes come to see the classical collections and French classes view the decorative arts from the time of Francis I to Napoleon.

These students do not come customarily in separate class groups

as one might suppose. All the classes in the school working on any given subject join forces and appear at the museum by the bus load, which means a sudden entrance into the galleries of from seventy-five to a hundred and seventy-five boys and girls who wish to see—or whose teachers wish them to see—collections in galleries too small to accommodate so large a number. Obviously mass instruction of this kind is highly unsatisfactory. The chance of encouraging individual preference and judgment is lost in the necessity for a passive audience.

Teachers with more vision make different arrangements. One teacher of art appreciation includes in her courses one visit to the museum each month. Conditions make it necessary to bring all her classes at the same time; therefore, the trip has to be undertaken after school. Before their arrival these students are divided into groups for specified subjects in particular galleries. Their attention and response evidence their interest in this project which comes at the close of the day.

In addition to classes from high schools, especially effective groups are the art appreciation clubs sponsored in a number of schools as part of the extra-curricular activities. Constructive work is being done by these students and they have helped us define and clarify the work for the adolescent.

In St. Louis an organization, quite apart from the schools, is an intermediate group of boys and girls for more advanced work than that of the story hour and more specific perhaps than that for adults into which they may "graduate." This tends to maintain an art contact for children too "grown-up" for the regular story hour. This program stresses subjects selected by them or related to their activities.

Demonstration-lectures are held each month at the City Art Museum of St. Louis and also at intervals elsewhere, when local artists discuss materials, methods of work and produce examples of work in their particular fields. Examples in the galleries which illustrate the use of these materials are on display near by.

Drawing and games both for story hour and intermediate age groups bring opportunity for more direct contact with objects in the galleries.

The school audience owes the museum instructor no duty of attention, but in many instances it is compelled by the impact of new and strange ideas. It is an excitement due to the initial stage in the study of an entirely new field. The instructor is not concerned with drilling essential information into unwilling minds, but the stimulating experience of intensifying imagination and memory and awakening personal enjoyment is compensation in his peculiar educational field.

There are no set rules for art appreciation, but as the instructor directs observation and leads to a more personal understanding of the

objects considered, there will be developed a taste such as can be formed only through association and experience with original works of art. The uncertainty of the effect provides a measure of excitement. One never knows just when a word or a suggestion may stir new emotions and awaken new thoughts. We are vividly aware of the fact that these young people are the future men and women of the community who will take their places in society, professions, and business. Both the schools and the museum will fail in their complete function if they permit the inherent aesthetic needs of these boys and girls to be submerged.

ART EDUCATION BY RADIO—THE CLEVELAND EXPERIMENT

ALFRED HOWELL,
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The Cleveland experiment now being developed in Art Appreciation by radio has been made possible through its independently owned station. For several years certain phases of the curriculum had been transmitted through local broadcasting stations with a good degree of success. The advantages of the independently owned station would suggest greater flexibility in scheduling and the added advantages of allowing for time intervals for questions, answers and discussions between teacher and pupils. It is impossible within the scope of this lecture to enumerate the many types of preparation for a broadcast, including the selection of the broadcaster, the preparation of script, the selection of visual materials, the tryout with classes, revision, and final presentation. However, it has been found necessary to select the person whose skill and method in the selection and organization of materials is outstanding; one of wide experience in the many and varied types of schools in a large metropolitan area, and one able to adapt vocabulary to the different levels of understanding. The ability to visualize the reaction of pupils and to adjust the timing accordingly has been among the more important factors so far experienced.

If the radio lesson is to prove effective it must approximate a typical classroom situation and the desired response. For this reason a technique of voice production suggesting intimacy and informality has been highly important. Every sentence must be thought provoking and to the point; there should not be too many concepts introduced in any one lesson, and above all, the lesson should inspire creative thinking and doing. Pupil-teacher participation during and after the broadcast has been highly significant, thus enabling the clinching of essential ideas.

The most important question before us at the outset was: Would

radio instruction supply a need? Would it do more effectively a type of work which previously could only be done in an occasional and even casual manner? Would it improve the teacher's own understanding of her problem, and would it provide a stronger arm for supervision? There was much skepticism on these points, but up to the present everything would point to the advantages outweighing the disadvantages.

From the point of view of the learner we may assume from extensive questioning and observation, and discounting of a certain novelty attending radio instruction, that the following outcomes present themselves:

1. Increased enthusiasm for works of art and nature. This may be gauged from the eagerness and alertness during the lesson and the anticipation of the follow-up involving further class discussion and creative problems suggested by the lesson.
2. Pride in being able to recognize works of art. Through observation, judgment and discrimination, the pupil is able to see the essentials of line, form and color. He is able to detect expression and mood, and to distinguish between the work of different artists as to their style or technique.
3. Increased interest in visiting the Art Museum.
Since many of the works selected were from the originals in the Cleveland Museum of Art, there has been a greater interest in wanting to see the originals and to enjoy them to the fullest. The pressure on the museum has indeed been of such a nature that teachers are being prepared to conduct their own classes through the museum.
4. Enrichment of vocabulary.
The enlarging of the vocabulary has given the pupil greater confidence in self-expression; he is learning the significance of words through the more concrete examples of visual materials.
5. Recognition of art as a factor in life.
The pupil is learning that great art is an integral part of living, and that art and civilization are related. He also becomes increasingly conscious of the need of art in the needs of everyday life.
6. Improvement in taste.
There is no question that the ability to make choices and the selection of objects of artistic quality must be the natural outgrowth of an exposure to and understanding of fine works of art. The ability to read into the artist's meaning, and to intelligently apply the principles of art are among the valuable experiences of the art appreciation course.

7. Stimulation of creative effort.

Creative work of unusual vitality as a result of suggestions inspired by the visual materials is frequently in evidence. This does not in any way imply the imposition of ideas, but a freedom and spontaneity growing out of individual interests.

In spite of defects of method which must necessarily exist in a subject so new, the results would point to an enrichment of the life of the child far beyond our expectation. Children gain in poise, are proud of their possession of art in its broader sense, and are eager for the opportunity to apply the principles learned.

VISUAL AIDS

In radio art appreciation a multiplicity of sensory impressions is helpful. The voice from the loud speaker is not enough. The co-operative arrangement between the Board of Education and the Cleveland Museum of Art, together with the Educational Museum has made possible the selection of a wide and varied amount of material. The most effective aids so far have been lantern slides—many of them in color. These slides are boxed and numbered and each school receiving the broadcast is placed in possession of the complete box which is retained during the semester. Supplementary materials may be secured through the two museums for follow-up materials; also selections from the many fine prints, large and small, now available. Much supplementary material is supplied by the pupils themselves and frequently serves as a fine background for the lesson. The interest of parents is also secured through exhibits characteristic of certain localities particularly where the foreign element is predominant. For instance, a fine exhibit of glass and also of textiles was supplied by the parents in one community.

The advantages of the lantern slide are obvious, but we may mention its large scale effectiveness in the classroom; its economy and the fact that it can be organized for large scale distribution. The same slide may occur in several lessons, often for comparison or revision. The following will give an approximate idea of slide distribution for one semester:

Elementary Schools	100 sets	3,100 slides
Junior High Schools	35 sets	1,295 slides
Senior High Schools	13 sets	481 slides

ADVANTAGES TO THE TEACHER

Aside from the obvious advantages to the learner through listening to skillfully prepared lessons and observing the various phases of art, the enriching of the understanding and appreciation of the teacher, together with improving teaching techniques, have been among the most valuable developments. Even if the lessons are

not broadcast again, the teacher is in possession of the essential equipment and an understanding of principles and contact with a wide range of materials. The teacher has been considerably strengthened and greater confidence is apparent in the conduct of the appreciation lesson. She sees in the subject greater possibilities, not only in the integration of personality, but with life and the larger aspects of the curriculum. She is able to explore the individual differences of pupils, pointing the way to higher appreciation regardless of intellectual or social status. A more victorious attitude toward life results from a feeling that a richer appreciation of art means a richer experience of life.

We shall now examine some of the typical materials from the Elementary, Junior and Senior high lessons in order to trace the development. Before so doing, I should say that lessons so far have been organized for 6th, 8th, and 10th grades. Within two years all grades from 6th to 12th will be provided with materials.

Slides to follow.

THE COMMUNITY SCHOOL AND ART EDUCATION

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While community relations have always been of concern to the educator, there is at present new and increased interest in the matter. This interest arises from two trends. One is the general decline of the old primary community, the educator of children in so many ways, and the other is the earnest effort to find better ways of relating schools to a culture which is ever more urbanized and problematic. Time being what it is, I shall discuss the first trend, present a sampling of community school programs, and conclude by suggesting the role of art in this type of education.

THE CHANGING SOCIAL SCENE

Like Alice in Wonderland, we do live in a strange world. We live in a nation of gigantic size, vast natural resources, great technological progress, chronic unemployment, unbelievable economic want, and gross social inequalities. I no longer pretend to understand these contrasts, but the picture makes more sense if viewed in terms of community backgrounds. We are changing from a loose federation of agricultural states to a gigantic corporation of urban-industrial units whose very fitness for survival is yet to be proven. We are moving from primary to secondary modes of living, and in this process can be found much of what has happened to us as a people.

Over the long stretch of our historic past, we have been primarily a rural folk. We have worked with our hands, trusted our gumption, produced to consume, lived as neighbors, and come freely together to share experience. We dwelt then on the land, and the land was tied to a town or village center. Persons of these origins will understand when I say that this community was a perceptual entity. One could grasp its forms and norms through the senses—see, hear, touch and smell them. The area itself was small, its people homogeneous, its life fairly self-contained, its institutions few and simple, its associations continuous and intimate, its changes slow and gradual. Education was not a problem; it was a living together within an integrated heritage.

To note that this scene has changes is to state a commonplace. Under the impact of forces too elusive for brief analysis, the old primary community has tended to disappear. In its place stands the great city, with its divergent people, its many occupations, its impersonal institutions, its vast social distances, its varied moral climates. Great cities, such as Cincinnati, remind me of nothing quite so much as vast movie sets designed to illustrate the full range of human differences.

The city is not always regarded as a community, and for just cause. Its physical size is so great, its history so little known, its people so transient, its problems so technical, its achievements so little a matter of common pride, that the average person makes no pretense of understanding urban life as a whole. He can visualize his neighborhood but not the city; he can identify himself with interest groups but not with a common good. When he takes stock of the matter at all, his mind centers on those points where the urban organism breaks down—unemployment, slums, organized crime, protected vice, corrupt politics. And yet the city is a community for it functions as one in providing a host of public services on which all basic life processes depend.

More than other factors, size and its correlatives (density, heterogeneity, mobility) give pattern to urban living. As Darwin pointed out in studies of plants and animals, increase in numbers where area is unchanging intensifies the struggle for existence. In the city, competition tends to replace co-operation. People compete for creature comforts, for wealth and status, and in the process achieve a unity very different from that of the primary group. They are not bound by ties of blood or kin or sentiment. Jammed together on bits of land, they are peculiarly dependent on an uninterrupted flow of goods and services, and hence must coordinate their actions. Unity at this level is not unlike that of any animal aggregation; while at the level of consciousness unity arises from the ceaseless struggle of organized special interests.

On the subjective side, the urban organism reveals new ways in which persons relate themselves to one another. For example, physical contacts are numerous but social contacts are few. Neighbors become nigh-dwellers, and nigh-dwellers at best are statistics, at worst irritations. Urban dwellers stand in the role of utilities to each other—butterer, baker, preacher, teacher. Since they do not interact as whole persons, each can know only a fractional part of the other's life. This places premium on visual recognition and sophistication—the traits most often linked with the urban mind. We see a face and infer a character; we see a uniform or other symbol and judge the person's inner worth, antecedents and prospects.

I have placed these community backgrounds in sharp contrast because we need to see that the world has changed. It has changed for us all, and especially for the young. If recent research in child sociology shows anything worth knowing, it is the ignorance of young people concerning community life and structure, their lack of effective participation in things which concern their elders, and their deep feelings of detachment and frustration.

On the basis of evidence at hand, one may indeed hazard the guess that no generation has ever been so completely cut loose from the successive states of cultural integration—education, job, marriage, family, membership in community groups, etc. At the same time, we have never been so certain that good personality development demands that the child gradually widen his group membership and participation from family, to play associations, to school class, and outward. "He must feel that he is important in these groupings," writes Prescott,¹ "that he will be well thought of, and that he is valued." Without this sense of "belonging," he becomes a problem to himself and to others.

These facts are not new, yet it would be unwise to say that all teachers know them. Time and again, it has seemed to me that my students do not need knowledge; they need socialization. They do not need classes; they need experiences in living together. They do not need lectures; they need guidance. The issue seems clear, and it cannot be met by falling back on college entrance units, vested subject interest, a grading system, increasing costs of instruction, or even a heavy teaching schedule. Somewhere, somehow, these barriers have been hurdled,² and, with curriculum reorganization now touching every fourth teacher in the nation,³ it seems evident that we may be approaching something like a turning point in school history.

¹ Prescott, Daniel A., *Emotions and the Educative Process*, p. 114.

² For example, Everett, Samuel (editor), *The Community School*; Clapp, Elsie, *Community Schools in Action*; and Spears, Harold, *The Emerging High-School Curriculum and Its Direction*.

³ Estimated by Brunner, H. B., "Criteria for Evaluating Course of Study Materials," *Teachers College Record*, 39:107, 1937.

COMMUNITY SCHOOL PROGRAMS

On the north side of Pine Mountain, fifteen miles from Harlan, Kentucky, is a school for boys and girls from coal camps and farms within a fifty mile radius. Pine Mountain Settlement School is more than a school; it is a miniature community, a place where young people spend from one to four important years of their life. They live in cottages, which they help manage, and they work and study in groups, such as the "Co-op Group." Since this organization is so typical of the school's effort to run and to teach itself as a community, it may be described in some detail.

Many schools have a candy shop, but few schools build these projects into a Rochdale co-operate system with student officers, monthly meetings, and shares sold at 25 cents each. The shop at Pine Mountain includes the usual variety of school supplies, athletic equipment, art objects, canned goods, staple foods, etc. Students select and purchase these commodities, display and sell them, bank the money, keep books, take inventory, and hold clinics on the business. Economics, mathematics, English, art, science, health and history are woven into this project in such ways that one can scarcely tell where one subject begins and another ends.

Not the least significant thing about this school is the way its daily work is tied into the environing community. A course in civics, for instance, starts with a map of the local area. In the text, written and printed by the school, the student is oriented in a time when each settler was his own food getter, protector, builder, entertainer, etc., and is then asked: "what differences are there between that sort of life and the kind of life we have in Harlan county today?" This course, like all others, does not neglect facts, yet its emphasis is on understandings, attitudes and appreciations.

Pine Mountain has a rich folk culture of square—and round-dancing, balladry, story-telling, crafts, and the like. The recreational life of the school makes full use of this heritage, along with such activities as dramatics, swimming, basketball, and group singing. Older students provide assistance and leadership in the elementary schools of the area, run a pack-horse library service for non-school youth and adults, and spend much time visiting the lonely and barren cabins up and down the hollows. Medical care is, of course, a primary need, and students share in treating the sick, organizing health clinics, and the like.

Norris, twenty miles from Knoxville, Tennessee, is a planned community in which the school is by design and practice the basic service center. The superintendent is also the town manager; the physical education teacher is the town's recreational leader, and the recent health program for school, town and county is in charge of a medical man attached to the school staff. Almost all teachers work at

some time with out-of-school youth and adults, and their schedules are made accordingly.

Education is conceived as a life-long process. It starts with two-year-olds in the nursery, moves through elementary and secondary schools, to an adult program involving motion pictures, library service, health facilities, home-making, art-and-craft shops, business education, and in-service training for T. V. A. employees. Throughout the entire program, marks, honor rolls and contests have been abolished wherever possible.

By arrangement with accrediting bodies, Norris has the freedom so necessary for curriculum reorganization. Until the last two years in high school, work is centered around "basic areas of human activity," which in turn are determined in reference to pupil need and interest. Core projects lean heavily toward the social studies and are selected through teacher-pupil planning. Class procedures, as well as administrative practices, are democratic in character, and this is especially true on the crucial matter of policy-making. While textbooks have been retained, their use is subordinated to pupil-teacher purposes. Community resources are utilized by means of school trips, speakers, study projects, and laboratory activities. Extra-curricular interests have been largely abolished, apparently on the theory that anything commanding such amounts of pupil time and energy should be brought inside the educational program.

The Northwestern-Evanston Unit is in fact a school within a school. Established two years ago in the Evanston Township High School under the direction of an expert in school-community relations, it enrolled 125 freshmen, continued 112 of these as sophomores last year and added a new crop of freshmen. It is, in effect, an experimental school, and its full-time and cooperating teachers are selected because they believe in the community approach to educational problems.

In entering on this project, two basic studies were made. One was a survey of the Evanston area to discover the resources available for education and the ways in which young people could assist local groups, parents and others in improving community life. The second study dealt with adolescent needs, interests, and maturity levels.

At first blush, the things that people do in any community appear chaotic and even incomprehensible. Reflection will show that these activities fall naturally into a few great life-processes, such as making a living, building a home, protecting health, getting an education, using leisure, relating one's self to the supernatural and engaging in civic action. Northwestern has conceived its school program in some such terms, leaving time for elective subjects as needed to meet college entrance requirements. Pupils and teachers plan within this

broad framework, parents share in the process, and extensive use is made of social agencies and community groups.

Benjamin Franklin High School shows another version of the community school idea. Enrolling about 2,000 students and serving an underprivileged area in East Harlem, New York City, this school has apparently made few major changes in its curriculum. Quite the opposite is true in respect to extra-curricular activities and services provided for nonschool youth and adults. At last report, teachers were organized into 18 standing committees, coordinated in a community council administered by a director attached to the principal's office. Pupils, parents, city officials, churches, welfare organizations and other groups take an active part in the school and area program. Among the accomplishments are the renovation of two elementary school buildings, creation and supervision of two youth centers, a job-placement service, and adult education in such classes as home-making, citizenship, and Americanization.

More or less outside the school but of significance are the attempts the country over to organize community coordinating councils. Whether the area covered embraces a school district, town, city or county, the underlying idea of the council movement is that disorganizing influences pervade the entire area and can be dealt with most effectively by coordinating and improving the work of all youth-serving agencies.⁴ Two examples will help to clarify this statement.

At Alexandria, near Columbus, Ohio, townsmen and farmers met to restore the marker on the grave of a founder of the village. After this had been done, other meetings were held, with the group interested vaguely in "community betterment." Eventually a "council" came into being, including among its numbers the superintendent of schools, a school board member, master of the Grange, the home demonstration agent, a township trustee, local ministers, and so on. Among the achievements to date are the assembling of basic data on the community, calendarization of local meetings, an annual play-festival, a centennial celebration, union church services, a free public library, rural electrification, and adult education.

At Dowagiac, Michigan, the school board has assumed responsibilities which the vast majority of boards would not approve. It has developed a "community plan," in cooperation with other agencies, and organized a council with a full-time director appointed by the board and responsible to it. Three-fourths of the director's salary is paid from funds provided under the George-Deen Act of Congress, and one-fourth is paid by the schools.

Judging from the work of the council, many local community problems can be solved locally through a vigorous cooperative ap-

⁴ Cook, Lloyd A., *Community Backgrounds of Education*, 362 ff. McGraw-Hill, New York, 1938.

proach. At any rate, the expressed purpose is "to help all the people of the community help one another," and no institution is as well qualified for leadership as is the school. The kinds of problems dealt with are those which plague us the nation over—unemployment, leisure pursuits, health, and the piling up of jobless out-of-school youth.⁵ In the Dowagiac area, these young people have been located, canvassed on needs and interests, and made members of planning committees. Free recreational centers have been established, "youth dances" are held, and discussions of youth problems by well known speakers attract at times as many as 500 young people.

These "community schools" have been cited at random, and they are no better and no worse than other examples known to you. What, now, is community-centered education? How can it be defined as a type? Frankly, I do not know. I know only that many schools are making what they call a community approach to their problems. However, these schools are very different, as different as the areas they serve. Granting that it is unwise to generalize, I would venture to say, nonetheless, that any school is a community school to the extent that its work is patterned along some such lines as these:

1. Regards education as a life-long process, reaching from early childhood through adult life.
2. Makes a life-activities approach to the learning process, usually through a core curriculum.
3. Teaches and runs the school as a community, seeking to democratize its life and that of the environment area.
4. Assumes responsibility with other agencies for the improvement of community life, especially as it affects the welfare of young people.
5. Functions as a service center for out-of-school youth and adult groups by encouraging community use of its physical and human resources.
6. Uses local and non-local community resources, via trips, surveys, etc., in all aspects of its program.

THE ROLE OF ART

In reflecting on the place of art in the community school, I am deeply aware of my own shortcomings. I am, as it were, a perfect example of what not to do in art education. I am the product of lessons, copybook lessons as found in any Indiana village years ago. Faced today with any great *object d'art* I experience all the emotions of a catfish. I cannot draw or paint, model or carve, make any kind of music, act any character other than my own, or even speak and write with that degree of effectiveness usually linked with the arts.

⁵ See Melvin, Bruce L., and Smith, Elna N., *Youth in Agricultural Villages*. Research Monograph XXI. Works Progress Administration, Division of Research. U. S. Govn. Print. Off., Washington, 1940.

In part at least, the schools are responsible, for they must have deadened and overly stylized whatever creative talents I brought to them. Moreover, by sheer neglect, they have failed to open for me many worlds in which you live richly.

A humble illustration of the latter point comes to mind. Children in my home town took to water like proverbial ducks, yet we never learned to swim. We dog-paddled to be sure, but it was not until my late 'teens that I first saw expertness. Early years are indeed formative years, and no one would or could lift the low level of skills so prevalent in my own childhood.

In view of these admissions, it would be presumptuous for me to advise you concerning the role of art. You know your own particular specialty, but have you tried to fit it into the community school pattern? Let me quickly set the problem.

It is said that Cincinnati has the second largest federal housing project in the nation. Columbus has a much smaller project, involving when completed some 400 low-priced apartments and costing perhaps \$1,500,000. Located just across the street from the Champion Avenue School, Poindexter Village offers a natural teaching project through which much of the school's work could be integrated. As a matter of fact, the housing development is by far the most important thing that has happened to the city's 30,000 Negroes. It replaces a bad slum area; it will directly or indirectly affect all children in the school; it presents a range and variety of here-and-now problems, and it offers some hope of an improved standard of living.

So far as the traditional curriculum is concerned, Poindexter Village might as well be in Africa. But let us assume that our school is wide awake and on the job. Let us assume an interest in the selection of occupants, the furnishings and care of homes, the pleasures that can come from neighborhood associations, the uses of nonwork time, the community organization so vital to the success of this experiment in social living. As an art teacher, how could you function with other teachers in creating real-life learning experiences for children and adults?

I could not answer this question, even if space permitted, but I believe that an answer would reveal the role of art in the community school. Where this challenge has been met, as in the Lincoln High School, Evansville, Indiana, one's impression is that art is not taught for art's sake but as a means of healthier, happier living. In a culture so full of shop traditions, so frustrating to young and old, so inclined to view art as a leisure-class luxury, we need again to teach and live a simple gospel—the seeing eye, the listening ear, the skillful hand, the critical mind, the disciplined imagination.

THE PLAN OF THE ARTS IN TEACHER TRAINING

DR. KARL W. BIGELOW

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The place of art in the education of teachers is a topic of profound interest to me and to the group which I may claim to represent. The Commission on Teacher Education has, from its earliest days, turned its attention to this matter. At the Workshop in Teacher Education, to be held at Chicago this summer, special provision is being made for a general consideration of the contributions of the arts, and for artistic experiences on the part of those in attendance.

For all these reasons I was happy to be invited to meet with you today. Nevertheless I approach my task with considerable trepidation. My own training and my own skill in artistic fields are strictly limited. All I can hope to do is to lay before you views which, while reflecting my sincere concern with the topic of the occasion, may conceivably seem obvious or erroneous. Fortunately discussion is to follow, and you will therefore have opportunity to correct me.

I shall begin by indulging in some definition of terms. In my thinking, preliminary to this occasion, I have taken a very broad view of "the arts." Not only the fine but also the practical arts are in my mind, indeed all human activities which rely on the skillful use of the senses, which blend feeling with thought, and which characteristically involve the expression and communication of personal insights.

I have also thought of the education of teachers broadly, looking not at any particular class, but at teachers in general. What, I have asked myself, is the place of the arts in the education of all teachers, of those who are to instruct older as well as those who are to work with younger children, of those who are to specialize as well as those who are to teach many subjects? My answers, therefore, may prove to relate to the general education of teachers, rather than to more definitely professional problems. But if this is so, I am not at all disturbed. I believe education in the arts is important for all; for teachers it is particularly important because of their closeness to and special influence upon younger members of the human community.

It seems to me evident that our educational system has ordinarily been distinctly one-sided, that it has concerned itself with the training of the intellect to the exclusion of other powers. I do not, of course, imply any lack of appreciation of the importance of intellectual growth; nor do I even suggest that education is yet doing a satisfactory job in this connection. What I am ready to declare is that

our educational pattern has been out of balance and that we should strive to make it more harmonious.

Now for this purpose art is indispensable. The intellect is analytical; it breaks experience up into assumedly discrete elements; it withdraws from the immediate scene in order to operate through the manipulation of abstractions; it generalizes, dealing with no particular thing but with imaginary types; it is impersonal, seeking to repress the impulses that spring from the emotions; and finally it is instrumental, telling us how to accomplish our ends but providing us with no means of determining what those ends—at least the ultimate ones—should be. The truth and the value of all this are alike demonstrated by the example of science, which has added fabulously to man's powers during the last few centuries. Observe, however, that science has not taught us (as science cannot teach us) how best to direct those powers. No men are more sensitive to this fact than certain great scientists who are deeply distressed at our failure to put new knowledge to work for the benefit of mankind.

Some students of human affairs, quailing before a recognition of the upsetting consequences of science and its frequent use for brutal and evil ends, have suggested that intellectual inquiry should cease for a season until man may have learned to use his new tools more wisely. This is, of course, a totally impractical recommendation, and, moreover, one that fails to grasp the positive problem. What we need is not less equipment for action, but a greater skill in the finding of worthy purposes in the service of which all available instruments may be nobly employed. This requires a recognition of the role of emotion in human life, particularly in its relation to human intention. It is at this point that we return again to the subject of art and of its place in education. Let us consider the characteristics of art, especially in order to see how they complement the characteristics of purely intellectual endeavor.

In the first place, art is a thing of the senses employed for their own sake. The artist is more sensitive than other men, sensitive of eye, ear, touch, taste, and smell. From that sensitivity spring his creative powers; and as he struggles to create, his sensitivity, in turn, grows apace. Moreover his artistic activity is without ulterior purpose. He strives to see things whole and to express the unity that he perceives in complete experience. The result, when communicated to an audience, may have profound consequences, but that is a somewhat fortuitous fact. The artist calls them as he sees them. His creations may stir us to action; but he is not a propagandist in the common sense of that term.

A second characteristic of art is that it has to do with immediate experience, and with the particular in that experience. Tolstoy's *War*

and Peace deals with eternal themes, but the historical moment is exact and the characters, however symbolic, are flesh and blood. The artist drew powerfully, of course, upon his imagination; but what he "saw" and what he wrote sprang, nevertheless, from his own deeply felt human experience. Even abstract art, if it be great, has similar roots though they are harder, of course, to trace. But a painting or a vase or a musical composition produced by the mechanical employment of mathematical formulae or similar devices could never, however technically expert, be considered art.

Because of its basis in complete experience and because of the fact that it is an expression of a unique whole, art has a reality that is denied to scientific generalizations. A compilation of data about middle-class American business men would have many values. It would yield norms that would give a more scientific picture than any artist could claim to have produced. But of the imaginary subject of that picture no one would be moved to say, as H. L. Mencken said of Sinclair Lewis's *Babbitt*, "the fellow drips with human juices." What we need is both the scientist's painstaking and complete revelation of the class, and also the artist's insightful depiction of the full-bodied example.

It is, of course, in the disciplined expression of emotion that art especially fulfills itself. And here the function of art in education is seen to be particularly important. For from our emotions, as I have already suggested, spring our purposes; and upon intention action hangs. It is evident, I think, that by a too exclusive concern with the intellect in education we have inhibited freedom of expression and therefore of action. Thought is, of course, indispensable to intelligent action, but its function is instrumental; and if we lack clear purposes we are at a loss. We have been taught to mistrust our feelings which are, indeed, often untrustworthy. But we can only make them reasonable and hence reliable as guides to action by making use of them and learning from the consequences. Emotional education is, hence, of the greatest importance, and here a tutoring of the senses and an encouragement of creative expression are clearly called for. Again we recognize a function of education in the arts.

My final emphasis must be on the intensely personal character of art. "This is what *I* see; this is what *I* hear," cries the artist. "This is the way the elements of *my* experience seem to *me* to hang together to form a unified whole. Look!" he cries, "that's the way it really is!" And, to be sure, that *is* the way it really is—to him. If he is highly sensitive, if his emotions are reasonably disciplined, the artist may communicate something new and rich and infinitely valuable to us all. But even if he is far from great, the effort to see and the courage to express have contributed to his own personal growth. For he has

dared, at least, to be himself, to say humbly but without fear what *he* sees and what *he* feels. For a civilization that proposes to rely for its salvation on the intelligence and purpose of the individuals who constitute the community, the power of art to strengthen and integrate personality can only perilously be overlooked.

Thus far I have characterized art and the artist in order to lay a basis for considering in more detail the values of art in education. Such a consideration will require some repetition, but the points to be made are important enough to bear reiteration. First of all, however, let me point out that the views which I have been expressing have certain important implications for the methods of art education. According to those views it is evident that the person who is learning must be employing his own senses and expressing his own insights, the latter compact of feeling as well as thought. Personal self-expression will certainly be emphasized and the results criticized chiefly in terms of their value to their creators. The purely instrumental significance of technique will be constantly borne in mind.

The ability to see the natural and human scene clearly and as a unity will be a chief object of effort. The values of the study of masterpieces will not be underestimated, but the approach to them will be a personal one with the purpose not of mere recognition or "appreciation" according to some accepted set of standards, but of a deep and moving understanding. In his most recent novel Somerset Maugham clearly depicts the distinction that I have just tried to make. His hero is a young Englishman whose grandfather was a minor painter and who has been brought up in what would be called, I suppose, a cultivated bourgeois atmosphere. His art education has presumably been well attended to: he has been taken regularly to the best concerts and on well-ordered tours through the best galleries of Europe. He has been taught who the best composers and painters were (the past tense is on the whole suitable, although of course the young man has an "intelligent interest" in the contemporary). He knows and can use the language of aesthetic criticism.

In the course of a Christmas holiday in Paris, however, Mr. Maugham's protagonist falls in with a Russian refugee, a young woman whose life has been difficult—and even sordid—beyond anything that he has himself even remotely experienced. In the course of their brief but intense acquaintance these two visit the Louvre. The girl goes at once to a particular painting, one to which it is her custom to return again and again, and her friend is deeply disturbed first by the intensity of emotion that she betrays in contemplation of the masterpiece, and then by the depth of insight and understanding that is manifested when she tries to tell him what the picture communicates to her. He himself has been in the Louvre many times, but always to

"do" this gallery or that; never, he suddenly realizes, has he really seen a picture for himself. Compared with this chance acquaintance, who has never had any "advantages" and who is almost completely without "education," he is shaken to discover, superficial in his aesthetic responses, infantile in his emotional powers, and lacking in deep and powerful purposes.

What I covet for the teachers of America is an emotional maturity and a personal integrity to both of which art has, in my judgment, an indispensable contribution to make. Through the right kind of artistic experience the powers to use one's own senses expertly and to express one's own emotions reasonably may be developed. Surely a full and rich existence requires an unusual capacity for awareness of the world about one. Our education today too often preoccupies us with symbols, and narrows our vision to the point where we can see only those elements of the surrounding scene that are related to our specialized interests. A proper education in art would make us sensitive to reality in all its rich completeness and thus guard us against myopia of vision or of spirit.

Equally valuable would be the liberating power of art which, because of its richness stimulates, and because of its creative character, frees the individual. Here the great enemy, of course, is fear—and this fear is increased rather than dispelled by some kinds of so-called education in art. When we intellectualize the teaching of art that is what happens. The student becomes fearful lest he will not himself see or hear the "right" things; lest he will make technical errors that will expose him to ridicule or at least pity by those who "know;" lest he may express an insight or an emotion that is not "correct." We have all seen the change that too frequently takes place in the paintings of children as they become more aware of adult standards of excellence and so become imitative, stiff and inhibited where once they were original, supple and free.

Incidentally I hope you will all ask yourselves, very seriously, whether your own influence on those you teach is liberating or the reverse. I suspect—on general principles, to be sure, and with little specific evidence to go on—that the specialist in art, like the specialist in other areas, may, unless he himself is a free and creative spirit, set rather than destroy limits. Yet in the arts this least of all should be true. To a problem in mathematics, to a laboratory experiment, to an exercise in deductive logic, there is a "right" answer for all; but what the true artist sees, and what he has to say, and how he proceeds to say it—these things are unique to the person.

The teacher who is truly educated in the arts will, then, gain in spontaneity thereby. Moreover—and this is important—he will have developed a sense of the wholeness of things, of the organic character

of the relationships that bind the parts into a unique totality. By him a child will be more likely to be seen as a person rather than as a random example of an abstract class. For art, as I have already hinted, focuses our attention upon objective reality, and deepens our sensitivity to the values of things and persons in themselves. The abstract child is an instrument, and the function of an instrument is to be manipulated. The real child is a person whom we should respect and love, and with whom we should commune.

So much for the values of art, in the education of all, and in the education of teachers above all. I have tried to emphasize what seem to me to be first considerations. Not self-gratification, for with the pleasure that follows sensitivity to beauty comes inevitably the pain of sensitivity to ugliness. Not "culture," for it is direct knowledge and not merely knowledge *about* something that we should seek. No, the function of art as I see it is to sharpen the senses, to educate the emotions, to free the creative powers, to enrich and deepen the life of personality.

As such the social values of art and artistry are tremendous. Here is the supreme means of communication in which thought and feeling become one. Here we may express the wholeness of our experience, as free persons who, while members of a common human family, are yet unique. Here we may learn humbly from others, who have distilled their own characteristic insights in some simple work that, great or not, is still art. You and I may exchange information about a subject and remain strangers; but if we will let ourselves go and try to tell each other—as artists: sincerely, freely, and with a disciplined but unrepressed expression of emotion—what that subject *means* to us, we are on the way to friendship.

A teacher needs, above all things, the capacity for friendship, and for the spontaneity of expression and readiness of understanding that friendship requires. To the attainment of these attributes art has an indispensable contribution to make. But it must *be* art—and not information about art. It must be personal—and not something copied from another. It must have wings—and not be earthbound by rules that may have served others well but exercise no inescapable authority for all.

Each of you here today is, I dare say, teaching some future teacher art. That future teacher may now be in kindergarten, or the third grade, or the seventh, or the twelfth. He may be a college student. Or he may already be a teacher, trying to develop an aspect of personality that he feels to have been neglected. What is your influence? Will this teacher catch fire from you? Will he grow in insight? Will he be freed from shackles so that he will dare to trust his own wings, even though his flights can only at first be tiny ones? Or will he

merely learn the right language, the approved techniques, the proper forms? Will his self-reliance be undermined so that he must lean more and more heavily on the "better" critics? Will he be frightened out of spontaneous self-expression, made to feel that art is a complicated specialty to be left respectfully to the experts?

"All of us," says John Macmurray, "all of us, without exception, because we are persons, are essentially artists. The capacity for self-expression is our birthright; it is what makes us human." But that capacity, the philosopher adds, may be suppressed by the constraints of social and physical necessity and, alas! by education. ". . . The great hindrance to art is fear." Surely teachers of art should, above all things, strive to relieve fears, to encourage spontaneity, to elicit the honest expression of self.

The place of art in the education of teachers—of all teachers (and, indeed, of all human beings)—is supremely important. But the task of fulfilling this need is not an easy one, nor one lightly to be approached. I am here today to urge you to underestimate neither your opportunity nor your responsibility in this matter. I shall, I think, be justified in drawing significant conclusions from the extent to which the discussion, now to follow, is spontaneous, candid, and free.

DISCUSSION AFTER DR. BIGELOW'S ADDRESS

Question: I have been subject of public attack, originating in Chicago, and spreading in the middle West, with pressure to have student exhibitions include no modern painting. The "Sanity in Art" movement, laughed out of New York, ineffective in Chicago, but in Milwaukee. . . . These people feel that in permitting the poor dear children to see modern art (by men dead fifty years), including Van Gogh, etc., sentiment and morality are made unsafe.

One neurotic lady went so far as to write a letter, "We would be better off intellectually if we threw all art out of the schools."

Answer: You remember the Boston lady whose maid carried home the grapefruit rinds because they "gave such an air of distinction to my garbage?" Well, that's art appreciation.

Question: In the training of teachers, will the core curriculum be the heart of the schools?

Answer: Education will improve only as educational factors and people grow, and must grow out of the soil of our own conviction for success. Substantial progress is being made in such schools but whether or not it is the answer to the prayer to organized curriculum to meet children's more immediate needs, than possible credits and requirements for graduate schools, is not yet certain.

Question: How are teachers going to meet these artistic needs?

Answer: That will have to be worked out differently according to circumstances. There are great advantages, opportunities, for the

person with the special skills to develop general awareness on the part of everyone. Teachers especially should develop humility and sensitivity.

Schools using core curriculum use five, six, or more teachers, knowing that no one teacher can do the job.

Question: Is there a general understanding of core curriculum?

Answer: The core curriculum is general education—though all subject-matter contributing has a special area. I fear that art will be lost, because of individuals who cannot feel their subject into such a program. If they can't, it's true, it might well be lost.

Discussion: Confusion results from incidental unplanned correlation. Integration is possible when rotated on development of the personality into the sum total. When we put credit out of the schools we put out a most destructive force for rich experience. But our own technics are not developed. Read Ludwig's "Three Titans" for an example. Such is the biggest drive. People are ready and waiting but we have not found the way.

Question: It is a matter of satisfaction to hear Bigelow recommend allowing people to get their own satisfaction from art instead of keeping up with the Joneses—and a double satisfaction to hear it from a man from Maine. It gives me hope for my children's children.

Answer: The American Council of Learned Societies has established a foundation for "The Place of the Humanities in American Education."

By Humanities we mean Truth, Beauty, Holiness, Goodness. Of Truth, science has all we need for education. The arts should be presented first from the viewpoint of beauty, not facts.

THE ARTS AND PERSONAL WELL-BEING

ERIC CLARKE,

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A few days ago came a letter from a young artist and teacher who, for the moment, shall be anonymous and sexless. Here is what the letter says: "In January I took a position in a high school in this city (it is an important city which for the moment I'll leave unnamed). Although I find teaching stimulating, I'm disheartened to learn that it leaves me almost no time or energy to continue my own work. The result of such a situation is the inevitable sterility which comes to teachers who have lost actual contact with the vital problems of the subject they teach. Consequently I'm eager to find other work which offers some hope of development."

The question I'd like to discuss this evening is whether my cor-

respondent's attitude is reasonable and if so what's to be done about it. Should he seek another job? Most people, I think, would reply, "Make up your mind which you want to be—an artist or a teacher. If you can't stand the gaff as an artist and are able to support yourself in a teaching position you're lucky indeed to have the job. Can you reasonably expect the city which employs you to take an interest in your creative work? It has a budget to maintain. What reason can it have to lighten your teaching load so that you may continue your creative work? If you want to paint, why do you sell your full time as a teacher?"

All of this is, of course, true. Nobody who teaches art or music in any public or private school, in any college or university, is ever likely to find encouragement to keep up his activity parallel to his teaching. Everybody has to work out his own artistic salvation for himself as best he may. Yet whenever I come across a teacher who is worried by this question and who is determined not to let his own creative side die within him, I feel as an innocent bystander that he deserves all the encouragement that can be given him. For, truth to tell, as I look at the teachers of the several arts in the 555 institutions that make up the Association of American Colleges and see the extent to which they are allowing their fingers to grow literally or metaphorically stiff, I am appalled. What sort of lives are they leading?

Gathered as we are here in the Middle West I am spared the need to argue for the healthy three-sided approach to art which will give the student a first-hand experience in the medium as well as the theory, history, i.e., the words about the art, and also the opportunity to see what artists have done and are doing in their artistic creations. Instead of aping the East, where the college takes the scholarly line and leaves the practical to be dealt with by the art school, you, I take it, agree with Father Cunningham of Notre Dame. In his book, "The Pivotal Problems of Catholic Education," Father Cunningham studies the human animal and sees three distinct human characteristics—doing something, thinking about it, enjoying it. He argues from this that all teaching, no matter what the subject, is most effective when the student is given concurrently something to do, something to think about, and something to enjoy. Such is the three-sided healthy approach to teaching art. If I am not mistaken you let your students mess their fingers in it; you tell them about it; you show them pictures.

But do we who are spending our lives in the arts apply this same reasoning to our own selves? Do you? I ask this question boldly because a couple of years ago Father Cunningham and I suddenly discovered that we had arrived at precisely the same conclusions although we had started at opposite ends.

For nigh on ten years it had been my duty to tell would-be platform artists that they must also be prepared to teach. To do so was never easy. People who had a public career as stage-performers dangled in front of them, like a carrot before the nose, never liked to think that they would end up as teachers. It seemed such a come-down. Yet there was the economic argument and I used it, partly because they could understand it, partly because it was true. Whoever wishes to live by the arts must get his livelihood either through entertainment or through education. He must either go into the academic world or the world of amusement. There are no others.

More recently in visiting the member colleges in our Association I've made a point of asking the music teacher whether he has not a program ready for performance and asking the art teacher whether he is keeping up his own drawing, painting, etching, or whatever it is that he does. How else can he keep the fine edge on his artistry? How else can he avoid that inevitable sterility mentioned in the letter I have quoted? Isn't it true in art as in music that a man must keep his hand in if he is to show others how to do so? The answers I get are baffling. One will say he was never trained to be an executant and has no wish to appear as one. Another will tell me that he teaches theory or history and that he would think it unreasonable to be judged by his performance. He would leave that to others.

Suddenly it has dawned on me that all this is just nibbling at the fringe. My most incisive arguments would but trim the growth, they cannot straighten the stem. Indeed the good they can do is nil if the root has been fed with the notion that in preeminent one-sidedness lies distinction. Preeminent one-sidedness—that is the way they were trained and that is the idea they are passing on to their students now. Here is a great painter, here a prominent architect. There is an historian, there a teacher of drawing. Nobody speaks of these people as well-rounded workers in the arts. What can I, what can anyone do to spread the branches of those who would grow to similar heights? Little indeed if the wish has not been planted and nurtured in their upbringing.

This is a matter for the educational institutions. There, even more than in the home, must be inculcated the idea that preeminent one-sidedness is freakish and cannot long endure, that every distinguished figure in art has had to be a thorough artist. It is the duty of art schools to make well-educated artists of those who may want to draw and paint. It is the duty of our colleges, standing as they do for liberal culture, to combat the wish for narrow specialization by every means at their command and to present the comprehensive view of the arts alike by their attitude toward the teachers they employ and by the ideals which they are to set before their students. Assuredly, if our educational institutions do not take the lead in emphasizing a well-

rounded attitude toward the arts, one can foresee nothing but a succession of lopsided human beings who are artistically unhealthy.

If our teachers are to succeed in preaching the well-rounded life in the arts, must they not exemplify it in the lives they lead? Our three facets—activity, study, enjoyment—are true enough. They are the dimensions of every art which together make it whole. Whoever would lead a solid life in the arts must recognize all three. They are as a tripod. The artist has either to originate or reproduce what he sees. He must also teach and study his subject. He must see and enjoy the works of others. It is the same in the other arts. Your playwright may never forget what it feels like to act, to bring some other playwright's character to life; it is as important to him as to attend theatrical performances. Your musician, to be worthy of the name, must stand on all three legs of the tripod. That is, he must make musical noises himself and compose them; he must teach and learn; he must be able to listen to others.

In this all who work in the arts are alike. Each one stands on a tripod. Distribute his weight he must. For him to ignore any one leg can result only in ill-balance, instability. What sort of artist can the teacher be who sees others produce and produces no more himself? What sort of artist can the painter be who is not interested in other people's paintings? I was wrong in ever thinking of this as an economic argument. It is essential to artistic integrity.

There is this difference though between the many kinds of workers in the several arts. They are not to be expected to throw their weight equally on each leg of the tripod. The painter, the performer, will stand heaviest on the leg of activity, a leg on which the teacher of art history or musical theory will stand but lightly. To expect the creative artist to excel as a teacher would be no more reasonable than to expect the teacher's product to rival the executant's. Each, however, needs practice in the other's field. Both need to keep themselves familiar with the third.

This matter of quality has, I think, been the stumbling block. Two days ago I heard the sad case of an art teacher in one of our member colleges who is now to pay the penalty for that sterility which my correspondent so greatly fears. Apparently some years ago he had submitted some of his work for an exhibition and had been so crestfallen at the rejection of his offerings that from that day forth he had abandoned all attempts at production. As I see it sterility set in from that very day. Other art teachers may be unwilling to exhibit their paintings for fear of odious comparisons; the vocal teacher may have lost his voice. The play director may recognize that his own performance would not stand the glare of the footlights. But why should it? In our tripod the leg of activity does not necessarily pre-

sume display in public. It is concerned with interpretation. Whether it is to be for an audience or not is immaterial.

Here there comes to mind an Austrian emigre who used to write learnedly on the philosophy of art. When staying with us in the country he arose long before the household and spent an hour each morning making four or five attempts to paint the hillside in the varying morning light. A curl of smoke arising from the burning pit was always the sign I got that his morning's work was ended. By chance I saw some of his daubs before they had wrinkled in the heat. They were not good. But what matter? He had made his try.

I well remember hearing Sir Charles Stanford, one of the great theorists in British music, explain how he kept his hand in as a composer by making orchestrations for two hours regularly every morning. When he was not engaged in composition, he would orchestrate Strauss waltzes and when he had finished, then would tear them up. Publications did not matter. He was a teacher. To him, composition and active instrumentation made one essential part of a musical life. How else could he keep the fine edge of his musicianship?

Display in public or publication does not matter. The thought of it may be necessary as an impulse to serious effort, but, except for that, it is no criterion. For when we talk about the balanced life, we are discussing something private, intimate. What the man is to do to round out his artistic existence and how he is to do it—these are strictly personal matters. It is dangerous to demand evidence of these side activities. Only in the fulfillment of his personality, in his thorough grasp of his subject is true evidence to be found.

Here the college musician or fine arts teacher faces the same problem as must his colleagues in other departments. They too have their tripods. The scientist, besides his teaching, has his active creative side which he calls research. And he has also always to keep abreast of the literature in his subject, to estimate what others are doing in his field. With the teacher of economics, of languages, of history, it is likewise. They too have their research to do, their special literature to read. I have often heard it said, by chemists and others, that the teacher who does not have a piece of research in hand is stagnating and will find that his teaching grows sterile. True, but what form is this research to take? Not alone in new discovery, surely. The man may as properly employ himself in the history of his profession, in its philosophy, in its relationship to other studies. His active side may even be fulfilled in reflecting on his subject. What matter if his reflections, though reduced to writing, may never be published?

How shall the teacher go about this work while carrying his teaching load? His institution may sympathize and try to make it

easy for him. It can scarcely do more. Colleges with stringent budgets cannot inquire into such matters without laying themselves open to requests for assistance to lighten the teaching load. Richer institutions may issue edicts demanding creative and research activities from their teachers, but can they ever do so without demanding publication as evidence of achievement?

The answer, as I see it, must be found by the individual himself in his determination to recognize his tripod and to stand upon it in his own way as suits him best.

SOMETHING ABOUT ART

BOARDMAN ROBINSON

Fine Arts Center, Colorado Springs, Colo.

We have come a long way from the time, and that was only a few years ago, when the artist was regarded as a dreamer, a wild, carefree, impractical person, who cultivated his hair more assiduously than his brain, and that the practice of art, if not exactly effeminate, was of dubious vitality, not quite a dignified life for a man. The notion, which still persists, that the artist is a dreamer is of course rank superstition. Careful observation will show that the artist is the most practical of men, though probably no man is ever as practical as a woman.

This prejudice may be due in part to the difficulty, if not the impossibility, for the artist of becoming rich—as if getting rich were a practical thing to do.

There is a widespread misapprehension of the meaning of practicality, due to the ascendancy of business in the popular mind, inventions and the worship of facts, the adolescent admiration of the marvels of machinery which persists in the majority of our adult males, to the exclusion of interest in that imaginative projection of facts which aims at truth, or creative art.

I have in my desk at the Fountain Valley school two small pieces of nature's machinery which I try to use as an antidote to the excessive admiration of man's inventiveness, a section of a cow's vertebra and the skeleton of an exquisite human foot—a woman's foot. These humble examples of nature's long and practical thinking, I find, are often more startling to youth than the injunction to behold the more remote stars.

As Goethe said, "The business of art is with the difficult and good," a definition which need not exclude other activities. Of its difficulty no one may doubt. Of its good there is qualified opinion. Art certainly is not necessarily good—it depends largely upon its purpose; but the business of the difficult and good is the search for excellence—a disinterested activity. Herein lies its chief good; and, it

can be an ennobling activity when it seeks expression for the deepest ideas and emotions, using a "language" which conveys meaning to a large number of people, and not when directed only to a small audience of like-conditioned people. (I am not here belittling the experimental so characteristic of modern art and valuable to the artist; but its importance is often exaggerated, especially by art dealers.)

Of ultimate values we have little or no knowledge, but sociologically or humanly speaking art does have value. That value, I think, however, is chiefly to the artist himself.

I am often doubtful of the value of art to the spectator who just enjoys it, as we say. Much of what we call beautiful, the cause of blissful feelings, is conducive to a kind of soporific state, a sensation which can be obtained at the drugstore for less money.

I will go so far as to say that only when art incites to action is it of the first importance.

An original work of art presents a difficulty for the spectator in that it offers an unfamiliar approach to that rightness which is not an imitation or repetition of nature, but what nature might do if she were so inclined. It is the search for that rightness which constitutes the difficult and good, and when attained may possibly provide for the spectator a new and genuine experience, and arouse in him an awareness of something greater than himself. Popular art flatters the spectator, and it is often no more than this flattery which carries the name of beauty.

There was once a society, perhaps, in which the arts were pursued not just as an end in themselves but as a means to a greater understanding of reality and the meaning of life, as self-training and self-discipline.

Now, parenthetically, as to values, is it too far-fetched to wonder what has been the "value" of the untold treasures of art of Italy and Germany to the peoples of those countries today? (I am thinking of the visual arts and of music.) The art of the renaissance was not all "great." An age is not fully expressed by its great men alone. Much of it was a deliberate and successful appeal to vanity, designed to titilate the sophisticated tastes of the rich and idle. But of the art which by general agreement represents some of the highest reaches of the human mind, works to which the adjectives "great," "sublime," are applied, and therefore supposed to be of high value for civilization—wherein do we discover the beneficence of those works in the behavior and condition of those peoples today? Some there are, we know, for whom those works are a rich nourishment and inspiration. But the great message of art to which the people of those countries have been exposed for hundreds of years seems to have been entirely forgotten in the social and political upheavals of recent times. Of course, we remember here the depressing fact that the civilization of Florence,

Venice, Rome, Holland, England, Spain in the 16th century, was indeed far from perfect; and we are confronted with the paradox of a "great age" which flourished in the midst of, or perhaps upon, war, poverty and injustice.

Art is always in some sense socially interpretative whether it be good, bad or merely competent, and whether secular or religious it is bound to express the attitudes of the society from which it springs. How revelative is the great ancient art of Egypt, of Persia and India of their respective ways of life. And of China, perhaps you will remember that fragment of a roll of the fourth century before our era—a group of ladies at their toilet. That delicacy and refinement, drawn with such strength and precision, was no sporadic manifestation, for no mean society produced it.

Just to mention the art of Greece is to recall the pageant of Hellenic life, similarly of Rome and Italy, Byzantium, Florence and Venice. How markedly different were the ways of the Venice of the sixteenth century, as seen in her art, to the ways of the rest of the world. Holland and Flanders of the same period, how strikingly different from their contemporaries, France and England, of today. No people, for example, are so graphically revealed in all their doings as the English in the files of "Punch."

Over here the cultural curve of American life is no less surely, though not so expertly disclosed, in the literal and descriptive art of our own brief history.

This brings us to another quest of what is worth looking into. It has a poignant bearing on art as social interpretation. Some years ago, my friend, the late William F. C. Nelson, statistician and economist, while discussing the importance of leisure to the artist, remarked that he harbored a theory upon the incidence of great productive periods in art in relation to periods of prosperity which he would like to test, and he asked me to collaborate with him in an inquiry into the matter.

There exist the records of wheat prices in England from the middle of the thirteenth century to date, and experts, Mr. Nelson asserted, are generally agreed that those prices were parallel on the continent of Europe, especially in the more advanced countries, during that time. It was his contention that periods of prosperity were likely to occur, not upon sustained price levels, no matter how high, but upon a rising price curve.

So he proposed that I attempt to weigh, say from one to ten, the leading hundred painters and sculptors of the period from 1260 to the close of the nineteenth century—or a matter of 640 years—while he would prepare from the records a graph of price fluctuation during that time.

This we did. No two people would arrive at precisely the same list, nor would general agreement be found for the weights, but I should

expect no great disagreement as to the first dozen names of the renaissance by people schooled in the history of art, including of course, the modern period.

The criteria which I used comprised range or scope, the degree to which thought, emotion and execution are balanced; the measure of adherence to the classical formula that art is more important than the artist; and, the degree to which other artists were influenced toward the expression of wider and deeper experiences.

In following these high standards I found that several of my personal favorites were too small for the niches where I would have placed them, but the effort to make judgment function in the place of like and dislike, though painful in the extreme because it is contrary to all our instincts, is the first principle of criticism.

When the list was complete, with its specific weight against each name and placed on the graph, we discovered that the weightiest in almost every case, occurred upon a *price rise*, and that the first ten, namely, Michelangelo, Rembrandt, El Greco, Leonardo da Vinci, Giotto, Masaccio, Raphael, Tintoretto, Titian, Dürer (though not necessarily in that order) lived or arrived at maturity during the highest recorded price rise in history. When in the middle of the seventeenth century, prices took a sudden drop and continued to fall, we find no names comparable in anybody's estimate to those of the preceding 200 years.

It would appear then, if our joint efforts are accurate, that art reaches its highest development in periods of greatest prosperity. That this must be so is confirmed by a little reflection, for art is a product of leisure; and leisure the product of wealth. (I do not refer, obviously, to that involuntary leisure so tragically common today, the result of prosperity in reverse.) And if there be none rich enough to buy the fruits of the artists' labors, there will of course be no artists.

And here I will invoke an authority, though it hardly seems necessary. Mr. J. M. Keynes in his "Treatise on Money" says, "I offer it as a thesis for those who like rash generalizations, that by far the greater proportion of the world's greatest writers and artists have flourished in the atmosphere of buoyancy, exhilaration and freedom from economic care felt by the governing classes, which is engendered by profit-inflation."

There exists a fantastic notion, born of the romantic movement of 150 years ago, that art thrives in the barren soil of poverty, and that artists really prefer poverty to wealth. The fact is that nearly all first-rate artists have been pretty prosperous, either selling their wares in the open market or else they have been supported by rich patrons, and some—Rubens, Titian—have been rich, and curiously enough, it didn't seem to prevent their doing first-rate work. In fact it is quite clear

that had there not been a great deal of money in circulation in the fifteenth and sixteenth centuries, there would have been no renaissance. As Mr. Nelson put it in concluding our investigation, "Is it but random chance that Spenser and Shakespeare and Bacon lived in the full surge of price advances and that Milton was launched on poetry before the rise had ceased? Perhaps the gold mines of Peru really created Don Quixote, for Cervantes was exalted to immortality on a tide of surging prices, and perhaps too, Galileo was moved to think that the world might move when he saw the traditional quotations changing so fast about him."

We have seen then that art is the result of economic causes—conditions over which it has no control. Nevertheless, the history of civilization is contained in the history of art; for all that remains of the past is found in books, pictures, sculpture, architecture and the multitudinous artifacts reposing in those dust-bins (or so they used to be) of history we call museums. Art is history's chief interpreter.

If we are agreed that art is important to society, that it is necessary to the understanding and enrichment of life, then we must buy it. More people must buy it and more of it. Apparently only the government and the very rich, and a few museums, are doing much to encourage it today and, in the case of the rich, they are prone to collect only the most expensive examples. They do much more to encourage the art of the past than that of the present. This is admirable, but it should be noted that the great painting of Flanders, for example, grew in splendor while Rubens and his confreres were growing rich, and that Rembrandt became bankrupt when his former customers suffered a relapse in taste and spent their guilders for the popular and then-debased art of Italy.

There are signs, however, that the public attitude is changing, perhaps the most notable evidence being in the initiative of certain large commercial enterprises, not concerned with art at all, in making collections of living American paintings, these to be exhibited and exploited under the aegis of the corporation. In spite of the fact that the standard of selection may not be of the highest, no artist can object to this means of magnifying his reputation while it pays his rent.

Our own government is setting the most admirable example in at least enabling artists to live and, what is perhaps more important, it offers them freedom as social interpreters. Of course not all who entertain a desire to be artists are capable of work of importance. There are as many misfits in the arts as in other vocations. And no doubt the W. P. A.—so vulnerable to attack although it has performed a most valuable service—has been guilty of introducing into the ranks of professional artists hundreds of incompetents who might be more useful to society and themselves if otherwise engaged. Still, they're probably having a nice time.

In the bureau of fine arts, however, if I may here emphasize what you all know, the government has established an activity and founded a tradition worthy of imitation by government everywhere. It is now provided by law, that one per cent of the cost of all federal public buildings shall be devoted to mural decoration or sculpture by securing, without political interference or bureaucratic waste, the means of commissioning artists best equipped for the job. The bureau, under the able and devoted direction of Edward Bruce, is performing a most valuable service both for the artist and for the public, whose interests are truly identical. In doing a job for a public place and getting decently paid for it (paid by the way much less than were the fortunate but forgotten few who in the preceding fifty years obtained commissions to prettify public buildings in Washington), artists of today are becoming social interpreters of a high order.

Artists have now been lifted from the studio, that lurking place of neurasthenia and lair of self-expression, into the light of day, where they participate in the common life, no longer confined to self-expression but required to express something much more important. Not all of us are able to do this, but we can no longer complain of lack of opportunity. It is, I think, the first time in history that a government has "patronized" the arts by commissioning specific work without dictating to the artists; as for example did Louis XIV, who forced artists to glorify him and his preposterous doings, thereby degrading art to personal political ends.

It is also due in no small measure, I think, to the bureau that the visual arts in general in this country have been enormously stimulated. Artists are becoming interested in interpreting the country and the people—the local scene, the current mores, the economic and social struggle—where formerly only the picturesque or romantic (both of them poisonous to the painter) were regarded as suitable thematic material. The result is, I think, an enlarged interest in life, a prerequisite to a deep interest in art. The results of this social and artistic rejuvenation are now available in great quantity, much of it of high quality, and they are for sale at famously low prices. The surest evidence of interest in art and not merely about it will be to buy it and take it home.

By trusting your own taste you'll improve it, but of course you won't insist that a work of art be pretty, for prettiness doesn't endure. And remember that, in the words of a sixteenth century writer, "there is no excellent beauty that hath not some strangeness in the proportion of it." Sometimes in living with a picture which at first may be disagreeable because it is unfamiliar, it will become *right* because of your enlarged perception. As for the disagreeable in subject-matter, a great deal in life is extremely disagreeable, and if life is to be truthfully

interpreted, this must not be neglected. Besides, it is wholesome to be reminded that all is not roses, roses.

There are people who "can't stand modern art," and others who confess to being bored by "representational art" (in fact they rejoice in their boredom); neither of these is interested in art at all. The first is stirred by subject matter and the tradition of plastic representation. As for the exclusive modernist his interest lies in an attitude toward art, and perhaps originality or novelty for its own sake. Too great exclusiveness in art indicates that either your horizon is unduly limited or that your foreground is too much in your eye. Good art is good art whether it was done today or 5,000 years ago. There are vast numbers of people, however, who believe that the proof of the pudding is in the label.

It's quite true today, that with production of photographs in astronomical numbers, representational art would seem to be unnecessary. But the increasing excellence of photography only emphasizes its limitations.

As for "abstract art," it will be wonderful when all plastic symbols are understood and when time and eternity can be conveyed with the convincing objectivity of thermostatic change. We know when it is hot or cold, but in esthetic matters we commonly find one spectator sweating and another freezing under the influence of the same work of art.

ART SECTION

THE SCULPTOR LOOKS FORWARD

ERNEST BRUCE HASWELL

Sculptor, Cincinnati, Ohio

Major Bowes and Believe-It-or-Not Ripley are symbols of today. We are encompassed about by the amateur and the strange and the unusual. This spirit pervades our everyday life and to a certain extent our art. The work of the amateur undoubtedly has a certain freshness—a quality that the professional often loses by the erosive process of acquiring a technique. That spirit of setting down a thing as though it had been seen for the first time often characterizes the work of children and men of genius, but the man of genius has mastered his craft and the work of children and amateurs remains just what it is.

The curiosities of art receive much publicity. The questions we should ask ourselves in the face of this barrage of print and published pictures should lead us to distinguish between the winners of blue ribbons in the main hall and the five-legged calves that form the side show.

The fact that Van Gogh cut off his ear and presented it to a friend who happened to be a prostitute led thousands to the galleries where his work was shown. That his physical life was one of awful frustration aroused great curiosity, but his painting was the result of a magnificent spiritual intensity which existed over and above the sordid details of his fevered living.

Too many contemporary artists are figuratively cutting off their own ears because it makes a good news story. Too many art students begin their careers by assuming the publicized and generally accepted mental and physical attitudes of genius.

Never has there been more art on exhibition, never has there been more talk about it nor more words written about it, too often by people who know all the words and none of the music.

There are 160 public museums in the United States, one headline recently states, "1600 negroes studying art in Harlem."

The Federal Government spends 17 million dollars on art in a few years, much of it on the basis of need. Art assumes an eleemosynary role. Works of art have been placed in schools and other public buildings. Some of it is rammed down the throats of the recipients. They don't like it and say so. They are not afraid to look a gift horse in the mouth. In order to justify the existing order, publicity is given to the rejected. It is over-praised and over-blamed—a very unimportant achievement assumes undue importance.

I might add here that as a member of the local advisory board I am not unaware of the fine things that are being done both in Cincinnati and in other cities by the various federal art projects.

Women's clubs devote hours to the study of art, they listen to lectures and read papers written after frantic research. All these activities are fast becoming standardized. They follow very much the same pattern.

Most of our museum directors are Harvard men and in spite of the fine work done at the Fogg Museum it is responsible for the fact that our museums are beginning to look and act terribly alike. When ever a new museum director is appointed I catch myself saying, "Just another bit of moisture floating west from the Fogg."

Again I am aware that these men are generally responsible for the almost hectic and often effective activity in our museums.

Art dealers give publicity to the stock they have on hand. Few of our art museums are free of the influence of the dealers in the assembling of exhibitions.

A vast number of articles in art magazines every month are inspired by the dealers. Exhibition galleries are available to anyone who can pay the rental. Criticisms in many publications are influenced by the balance in the advertising office. Students who have studied for a year or two give one-man shows. Children enter professional art exhibitions and their work is accepted by very serious juries, often laymen who have read many books about art written by people who in turn have read many books. These professional gentlemen generally find that the artist himself is something of a nuisance. Too often the artist who produces the thing they judge and write about has not the proper respect for a vocabulary. The artist knows the music but has not the proper respect for words.

In many cities more money is spent on museums, movements, and art organizations than on contemporary art. There are too many eunuchs serving in the temple. We must soon learn to make all this activity count for more, to the artist. We must above all things learn to distinguish between the importance of understanding above information or mere book learning.

Reading does indeed make a full man, but much of this fullness is mere flatulency.

In former years ladies who had rather exotic tastes went in for foreign missions, the others took up home missions. This work goes on but many have left it for the field of art. Now instead of foreign missions they sponsor School of Paris or negro sculpture. Instead of home missions it is perhaps the American scene or socially significant art. These are the symbols by which they are now saving humanity. The earnest seeker after knowledge is a menace as well as an aid to cultural developments.

Too often a course of lectures merely furnishes an authoritative pattern that seems to lend dignity to poor test. Mediocre minds demand mediocre art no matter what the terminology. If it were not for bridge as a counterirritant life for the artist might prove unbearable.

I fear that many movements are a sign of weakness. Great things are done by individuals and too often a movement is an attempt to create a tradition over night by artificial means, a thing that time alone can do.

The last generation took piano lessons, every one who was not teaching piano—but this did not have any effect on musical composition. An earlier generation, especially those who attended ladies' seminaries, painted in water color, even in oil. The effect on art history was nil, for I do not think it had anything to do with present vitality of water color painting.

We have just ended rather suddenly a period when the individual was expected to choose between a humorless radicalism and doddering conservatism—between modernism and tradition. Many of us forget that good art and bad art are the true classifications. The *ism* became the paramount issue. Most art cults are self conscious affairs at best and self consciousness takes all the joy out of creation.

The Bauhaus, a transplanted school still growing in a pot of European soil, has captured the imagination of many, but a closer study shows that the sound theories that are a part of their creed are already in use in some of our institutions and industries. The Bauhaus is perhaps one of the last of our importations for some time.

Art in America is obviously going through a period of great activity and even greater restlessness. If I may I shall offer an analogy suggested by the beauty salons. I can remember when they were few and far between. Now there is one on every corner, but there seem to be just as many ugly women in the world. The beautiful ones are more spectacular, the ugly ones are a bit more ostentatiously ugly.

Before the World War, when there was not such a widespread interest in art, the Cincinnati Art Club used to sell five and six thousand dollars worth of work at an exhibition. Today we do not often make a sale. This condition is general.

So far I have found fault with most every existing type of art organization, but this morning I am a sculptor looking forward and we are taking into the future everything that we are and have today, and the importance of that future depends on our ability first to recognize and then to eliminate the weakness of our present setup.

I have taught and lectured and written and read books. I have done some museum work. I am a member of art groups. I have been

a part of all of these things with which I am finding fault. There is an element of self criticism in all that I say. I have enjoyed teaching and talking and writing as long as it did not interfere with my days at the studio. Though all creative work is a strange combination of pleasure and pain the result is a thing that should be enjoyed and not worried about. It should be a form of entertainment ranking with the ballet—the symphony—the theatre. Let us cast aside the cloak of martyrdom that too many art appreciators wear. To hear many talk we would think that they derived a great satisfaction from tired feet and aching backs that come from tramping through miles of galleries and cathedrals. The husband who refuses culture in such a form is very apt to be using art in his factory or his business. It may not be very fine art. It may not even be good art, but he is paying for it, and until the art enthusiast backs his enthusiasm with money we can continue to question his importance in the scheme of things.

In a recent issue of the Saturday Evening Post there were full page color reproductions of the work of Georgia O'Keeffe and Dale Nichols. Yes, it was advertising. The sculpture on Radio City and the murals as well—they too are advertising. The same sort of goodwill advertising that the church used in its periods of great power and great art.

Another form of indirect advertising is the National Soap Sculpture Competition, inaugurated for the purpose of selling soap and not saving souls for art. It has given thousands of people some idea of the fundamentals of sculpture. The very fact that these direct carvings are of such a cheap commonplace material and can be thrown into the soap dish gives the carving done a greater freedom. But you say this is another amateur fad very like the one that led our grandmothers to do water colors as an evidence of culture. There is this difference. The idea of a popular movement for form expression is entirely new in this country. The result is an exuberant freshness. Another quality that is inherent in the material is the fact that no amateur can produce anything but the large forms of his design. For a similar technical reason primitive sculpture was simple. They didn't noodle because they couldn't. At the time these competitions were begun direct carving was becoming a fad. I say fad because good sculpture is good sculpture without regard for the method of production. The idea of direct carving is a good one. It has served its purpose in developing simple structural forms when sculpture was becoming overplastic.

Many have forgotten that the sculptor, of all people, must know so much more than he sets down. A head full of theories and a mouth full of words are of no avail unless he knows how to handle his materials and has learned his craft. So we have sculptors who study, not nature, but the simplifications of others. The result is a heavy

generalization that seems to be out of Rivera by Zorach. The simplicity is that of link sausage. Now both of these men are very important in American art, but to copy their style is just as phony as copying the Renaissance or the Egyptian or the Negroid.

Sculpture is not a popular art. The average person is more interested in color than form. The cost, the laborious processes, all enter into the slowing down of production to a fraction of the paintings produced over the same period of time. On top of this is the fact that a comparatively small number of art students go in for the study of sculpture. Sculptors are generally too busy to do anything weird enough to make good publicity—I make an exception of my friends Gutson Borglum and Epstein. So we do not hear so much about sculpture or sculptors.

Now the Greeks believed in sculpture. So did the Egyptians and the French during the Gothic period. They either believed in it or in the things it symbolized, which was just as good so far as the sculptor was concerned. The people of the United States do not even disbelieve in it—they are indifferent to it.

In exhibitions sculpture is placed where it will not interfere with the pictures. Very little thought is given to the lighting of sculpture in our museum. Many museum directors are just not interested. Most of the books they have read are about painting. But in spite of these conditions we have produced a number of good sculptors—a few great ones.

Good pieces of sculpture are like good teeth, we don't know exactly how they happen. The only thing we do know is that there are a lot of poor ones, and civilization does not seem to aid in the development of either one as much as it should. In the study of the sculpture of the past we have learned that a fine culture and sculpture as a manifestation of that culture may develop independently of what we are now calling civilization.

I can remember when the only art generally taught in the colleges was history of art, and there was often more history than art. Now most of the colleges have art departments of greater capacity and better equipment than some of our professional schools. These art schools of ours are becoming more and more scholastic in training—even to the point of giving credits at a time when a few of our colleges are beginning to feel that the credit system is a sign of a certain form of stupidity.

I hope to see the day when all art teachers are employed on the basis of their ability to produce and not because they have accumulated enough credits by attending lectures on art and the study of methods purported to teach teachers to teach.

Because of the time element in the making of the simplest piece of sculpture the student must spend most of his hours in actual pro-

duction. He should know enough of the history of his craft to realize that he is part of a great continuity and that he did not invent the craft himself. Great music, great literature, should help him to an understanding of life itself which is or should be his inspiration. And above all he should stay in America—take root somewhere.

He should not have such a contempt for subject matter that is prescribed by a client or a committee. It is not the choice of subject matter but the manner of presenting it that counts. The little man expresses himself—but the genius expresses not only himself but his time and his people, together with something that awakens a response for all time among all peoples. Practically every sculptor who has come to us in this way has had his subject matter handed to him. Their style was not the least bit cramped and they all seemed to manage to express themselves.

The contemporary sculptor should not have too much contempt for book-ends, flower holders and garden sculpture. We over-did the faun and frog and fish and smiling baby themes. I had so many baby fountain commissions just after the world war that I was afraid to open my mail for fear some one had sent me a Lane Bryant catalogue. However we must remember that Verrocchio did a good job of a child holding a fish and Cellini made some trinkets in a most creditable style. Again it was not the subject matter but the manner of doing it.

The reaction against the fake prettiness of these babies with porous plaster grins is a set of dolefully massive children shown at exhibitions and then stored. Most of them are in stone which is a disadvantage. The sculptor who exhibited plaster models could break up his spit backs with less labor.

Periods of experimentation are wholesome, but they should not last too long. I think we are just at the end of one in which we have seen some interesting things happen and some amazing ones.

Just as every doctor is not capable of research, so every sculptor has not the capacity for profitable experimentation. The research man in medicine does not announce his findings until they have been brought to a logical conclusion with results. The artist often exhibits every step of his experiment whether it functions or not. There is just cause for our confusion.

Time was when the architect and sculptor worked together—were of equal importance. We are going into the future with some such collaboration. But in many cases sculptors have produced for exhibition purposes with the hope that someone would adopt the child, though a few of these illustrious illegitimates fall into the class of successful research; the rest are not illustrious nor are they legitimate.

I am sure that we are evolving a style. Don't ask me what it is. I don't know, but feel sure that it will be structural, more massive

and architectonic. Most of the work done after the fashion of the moment will be classified as spinach.

The point of intelligent disillusionment that many have reached is another good sign.

I can tell you very little about the future of sculpture. I do know that somewhere—somehow there is working the sculptor who will save the self respect of his generation. One man can do it you know. As art teachers you have dreamed of being the one to encourage that genius when he first began to study. I had that dream when I was teaching. Like most dreams perhaps none of us will ever realize it; but it is there to spur us on as we do the best we can for scores of young people of average or below the average ability.

I used to have conscientious scruples when I first began to teach, but I came to the conclusion that it took an awfully poor teacher to spoil a real talent and that on the other hand the most perfect training was of little avail in cases of those who had no ability.

About once a month some one sidles up to me and very confidentially says "I was good at art when I was in school. There wasn't anything I could not draw. Wish I had taken it up as a business"—or words to that effect. Now how to instruct the student and not leave him with that sort of attitude, or on the other hand discourage him to the point of a blue funk, is a problem that might stump a Dale Carnegie.

Literature is studied with the thought that continued contact with it will make our lives richer—will give us pleasure. A study of form approached in the same spirit should open up a new world—a world of enjoyment, not necessarily of professional activity.

I know that the average art teacher's training very seldom includes sculpture, but a greater emphasis on form would improve most general art courses. Drawing is one approach, but another good approach to form is the actual production of form. It gives the student a vision of a new found beauty in old familiar things. The teaching load of most art instructors even in our art Academies is too great. This will go on until we can convince the powers to be that under such conditions the teacher becomes a spiritual bankrupt—that his soul cannot remain solvent unless he can produce—can really continue to do the thing that he is teaching others to do.

Now many talks about art have to do with the setting down of very definite answers to rather vague questions. I have reversed the order and set before you some very positive questions, that some day must be answered. My answers have been very vague if answers they are, because I am only a sculptor. I can only give to you certain ideas that have come to me as I worked from 9 to 5 every day including Saturday in my studio. But I have a feeling that should this be done by all creative artists and teachers, some light might be thrown on the future; for it is in their hands that the future rests.

FUNCTIONAL ART AND THE ART TEACHER

MYER ABEL, *Painter, Teacher,*
Cincinnati, Ohio

In thinking about this talk—I couldn't write it completely—I thought a great deal about how to start. With students you just come in and start right off on the subject. The title I should prefer for my subject is:

"TODAY'S CHALLENGE TO TEACHERS OF ART"

The first thing to consider is the public. I have dealt with the public, with art students, and adult classes such as we have at the museum in evening school. I've talked with any number of oil station attendants and garage men (and they represent a pretty good cross section of the public). They all consider ART a mystery.

It is a mystery. It is protected by a frightful thicket of definitions, etc., of the "we who-are-culturally-gifted." Therefore the public is unsympathetic to art in the sense we want it to be. I feel the public is much maligned—we say the people don't appreciate. That is all wrong. They don't "know" but they do "appreciate."

In art school I worked nights in a music store. We sold records. The store was in the poorer section of the city where we didn't meet the elite. We sold ukuleles, bass drum heads. These customers would say, "You're an artist. (They always call you an artist after three months of art school). Could you paint something on this drum-head? I'd like a sunset."

Now that statement represents a definite desire on the part of public for art. The trouble has been in the approach to art. We over-complicate the thing, which leads me to another tight spot. I am going to define art.

Art, to me, is an expression of the underlying forces that make up life. It is not a photographic expression for the purely visual forces. From that last, you know that I stand on the side of modern art.

People ought to look at pictures primarily for their resemblance to what they see. That's easy to understand. They've been taught "aesthetics," another word to scare people off the subject.

When people come to the museum for their first drawing lesson, I tell them, "Draw not what the model looks like. Put down what the model *does*."

They've got hold of one of those sketch books with the head split into two egg halves. The bulk of art teachers encourage that, but the average person just doesn't have the photographic eye nor the craftsmanship to put down what the photographic eye sees.

Craftsmanship is good when the thing to be said is said, no matter whether rough or smooth. In short, a head, three times normal size

to the body, if in the picture it fits, is the proper true head. I tell that to lay people who come into evening class. Their quickened appreciation of modern art (I don't like that term) is amazing. The reason art is in the doldrums today, beyond war and economics, is due to the stress or accent on the purely visual.

When a drawing class is faced, one after the other, with optical reproductions, a student gets bored. He admires the technic, but he knows that he can't approach that technic; so then why should he study art, or even bother about art. He feels more friendly toward the duck in his neighbor's garden.

I think the public feels the emphasis on artificial values. Instinct is a great thing. If the public were taught that art is something you *need*, not just an infernal tangle of art terms; not the subject but the picture, the expression is the thing, then the public can be reached. Then the needed sympathy toward art would be closer to achievement.

The public comes to you to talk about Young Hopeful—you all know that preliminary conversation, "I'd like my son to go into commercial art." "I'd like my son to do something useful and fine art is not useful." It's been dinned in so that it has affected us like Mr. Hitler's propaganda. We're weak. We actually wonder if fine art is any good. The answer is "Give your son two years of fine art, then let him go to a commercial school."

Commercial art today has certain glaring weaknesses. Without fine art these would engulf us. Some of the commercial schools teach them by "swipe," that is, to make copies of copies of an original fine art piece. You all know that word, "trick." Commercial art students tend to put the thumbs on the wrong side, the ankles on the wrong way. If you want to see how commercial art thinks, look through books or magazines for a while. When I got back from Europe in '28, everything was "wash." (Now it's water-color; the future will be woodblock.) Pretty soon all the "wash" began to look dull.

People who start trends get impetus some place, usually from a poor fine artist who lives in an ivory tower. That ivory tower has been hammered so long we have lost sight of the fact that it is functional. He works because he *has* to, not to make money, or because it's "swell to be an artist," but from an inner compulsion. His expression of that inner compulsion is the fire where commercial artists light their burned-out inspiration.

The basic reason for a fine arts foundation for commercial artists is that the artist needs it as "a mount." Fine art has taken such a beating, but commercial art needs the impact, the thrust of fine art, and such a foundation would make for lasting rather than fleeting art in the commercial field, i.e., actually more for your money. The business house gets distinction. The buying public quickly feels the

lack of such. Then the agency feels they need a change. In other words, the art they've used hasn't stood up. Someone says, after two or three years of wash drawings and two or three years of waning enthusiasm, "Let's buy a crayon drawing." And it goes on and on. And a new trend is started.

The weakness of commercial art is that it frowns down on fine art. The two can be made one by laying stress on commercial art's "practical" needs, qualifying with fine art attitudes. Fine art supplies the *roots* of commercial art.

Students after students come in and work at fine art. They all love oil painting, but they must earn a living so they go into commercial art. "After I've made some money I think I'll paint." They always apologize. They are in a field they should justify. The public will buy a \$300 rug and get a new one in ten years. They never replace a picture, *if* they ever buy one.

If we removed all art teachers, all museums, all university courses, and left it up to the artists, what would we have? A fight, a chaos, a destructive rather than a constructive pattern. Good artists' groups are always run by an organizer, not an artist whose handicap and asset is being an individual. All these individual artists represent a nucleus outside which it all revolves. Those institutions should be criticised but not torn down. Most of them *are* ingrown.

There is need for a cultural aspect of art. Some people refute the same by their *actions*. That's the trouble with school. It's not practical like sweeping the floor. Art departments put straitjackets on talent. I'm sorry to say it but it's all true. Rousseau, John Kane, were self taught.

Then why are art schools necessary? As a more polished craftsman says, "That is a good argument. You need composition, color, third dimension, the plinth, artistic form, the fourth dimension, and a good many other isms." Then the public says, "Then the artist is right, and the untutored painter is no good." Then the public reads some magazine about untaught primitivism being the essence of art. Says the public, "Then if they don't know about it, what am I doing here?"

There can't be such a thing as *untaught* if a person *sees* a picture, a Sears-Roebuck catalogue, a calendar. His *instinct* makes him an artist. He needs training to *improve* his taste, to raise his standards.

The Petty girl is a remarkable achievement but the best criticism of the Petty girl is the word "remarkable."

The first things students draw are heads, heads, heads, and always magazine heads, not some real thing or person. We waste four months breaking down that kind of appreciation. They worship it because it makes money.

Good art has taken a beating and it is our fault. Too much emphasis, elsewhere as in art, has been placed on money. It should be on fine achievement: the better chair, the finer garden, the better bookkeeping. Money is an artificial standard, drags down the cultural value of art. Consequently it cuts the ground out from under fine art departments in high schools and universities. Unless you, as teachers, can show them the benefit of fine art, we stand to lose.

Art teachers, as a whole, do not work as much at their art as they do at their art education. If the practice, not the theory, of creative art leads to a better understanding of what it contributes to commercial art, then they would understand it better and not be so much on the defensive.

INDUSTRY LOOKS TO ART

RUSSELL WRIGHT

Designer, Steubenville, Ohio

Miss Miller selected the title for my short talk, not I. I should like to add a few words to the title. The title she gave me is "Industry Looks to Art." I should like to use the title "Industry Looks to Art and Finds the Artist a Funny Man."

THE ARTIST

The Artist and his Luckless Wife
They lead a horrid haunted life,
Surrounded by the things he's made
That are not wanted by the trade.

The world is very fair to see;
The Artist will not let it be;
He fiddles with the works of God,
And makes them look uncommon odd.

The Artist is an awful man,
He does not do the things he can;
He does the things he cannot do,
And we attend the private view.

The Artist uses honest paint
To represent things as they ain't,
He then asks money for the time
It took to perpetrate the crime.

This bit of late 19th century verse is certainly no great shakes as poetry but it paints a very accurate picture of the conception that most people have had of artists for many generations. What is more is that it certainly was a realistic picture at the time of its writing, and is even today in a large measure true. At any rate it is the problem of making the artist into a less funny man that I have come out to Cincinnati to talk to you about. As teachers of art in schools

all over the country undoubtedly many of America's future painters, sculptors and industrial designers are passing through your hands.

As I understand it, these three types of future citizens are being initiated into the ways of the graphic arts by you: first, Mr. and Mrs. Average American who will not engage professionally in any artistic pursuits; second, the commercial artist, and third, the fine artist.

As teachers of this very dangerous subject you no doubt realize the important role that you play in the lives of these young people.

Now I have lectured at very few art schools. One reason for the fact that I have delivered probably no more than a half-dozen talks to such gatherings is that I have always told the directors of the schools who approached me that I wouldn't lecture unless they would allow me to choose my subject. I have said that I wanted to give the students one lecture I was sure was not in their art school curriculum, and that was to try to dissuade the students from going into the art field at all. Naturally, a couple of art schools, after hearing this, have not pressed me further.

You see a great many years ago a fond mother in a little town not far from here, called Lebanon, Ohio, discovered that her five-year-old son had drawn a valentine that certainly showed no signs of talent whatsoever. Perhaps she reasoned that the drawing was so terrible that something ought to be done about improving it. At any rate at the age of nine I was put into the Art Academy upon the hill here in Eden Park, and the amount of struggle, misery and all kinds of torture (self torture and otherwise) that I have since gone through makes me take the young art student of today very seriously indeed. I sincerely hope that my own children will never want to be artists and that if they do they may be endowed with many qualities that I don't possess in order to withstand the storm with less damage.

At any rate I believe that parents and teachers are too carelessly inclined to encourage a meager amount of talent; too thoughtlessly inclined to encourage a good talent which is not combined with the psychological makeup of a strong, aggressive personality.

You see I am certain that there is no occupation that encounters more rebuffs and more difficulties than any phase of the graphic arts. Every other artistic occupation—like music and writing—finds greater acceptance and greater adaptability and is in other ways more practical. Whenever I see a young man or a young woman carrying a portfolio of sketches down the streets of New York a cloud seems to come over the sky and I feel like crossing myself and saying a prayer. I feel so strongly about this matter that I should feel I had lost a great opportunity if I did not say to you as I am saying now: in dealing with your students please be careful in encouraging them to a profession in the arts.

If you are in doubt don't encourage them to a career but place them in my number one classification, Mr. and Mrs. Average American. This is a terribly important group. In fact, I think it is by far the most important group. You see I believe there is no more important factor in the development of art in our country than the factor of education of our public. A tremendous task has yet to be accomplished in educating Americans to a greater appreciation. When a higher degree of education is obtained, when a greater appreciation comes along—then the artists will emerge by themselves. You people here and your fellow workers are the most important means of cultivating the tastes of our citizens. But it is not simply for the sake of making it easier for those engaged in artistic occupations that I think the education of the man on the street is important. It is also important for the sake of the man on the street himself. You can cultivate in him faculties that will help him enjoy his everyday life more. There have been many occasions when I have bitterly cursed my profession and my own work, and yet in my darkest moments quite often I pass in the street some arrangement of buildings or across from me on the New York subway I see in the textures and colors of the clothing worn by people in front of me an arrangement that excites and stimulates me visually. Even though I have often wished that I were not an artist, now that the battles are no longer so difficult, I can look back and I realize that my troubles, training and experience with my work itself, have equipped me with a means, a visual means of enjoying life around me that most people do not have. I think it is a very important part of our educators' work to help develop this sort of equipment in our average citizen. It is a kind of mental hygiene that will help any man to live more fully. In fact I feel that the subject is so important that special courses for the public schools should be developed with this idea in mind.

And now about these young people who cannot be persuaded to give up their desire for a professional career. Should they be encouraged to go into the fine arts or into the commercial arts? Perhaps I am prejudiced but I believe that they should go into the commercial arts and by commercial arts I mean all of its various phases, including architectural and industrial designing. Of course, the matter of the individual is an important consideration. If the young person does not contain the strength of personality necessary to fight one's way in the commercial field perhaps he would be happier as a painter or sculptor where his success need not be measured quite so often in matters of dollars and cents. But this advice should be given with care. It is true that a commercial career is more apt to be satisfactory in the making of a livelihood but I hate to see the emphasis placed on this argument. In the first place the remuneration for talent in any field of the graphic arts is greatly exaggerated. It

does not compare with the remuneration for any other of dozens of occupations. It is false to hold up to the ambitious person the supposed success of some well-known commercial artist. In all cases gossip and publicity have exaggerated the success of these individuals. Moreover the young person starting out may not possess any of the qualities for a great success and should therefore be advised of the kind of livelihood to be expected from lesser degrees of success. In the second place I find so often that this type of advice seems to carry with it the idea that the commercial arts are inferior in honesty and integrity to the fine arts. This is a carryover of the Nineteenth Century tradition, the tradition of the garret esthete which does not ring true today. Of course it is true that there are many commercial artists, young and old, who have little integrity and sincerity so far as their work is concerned. The same thing holds true of many of the fine artists. But it is also true that there are now today many commercial artists whose work contains a high degree of integrity and merit.

I know that in my own case it would be hard to conceive of a more highly esthetical, ultra-poetical, young art student. At the time of going to art school I was very religious and I got my art all mixed up with my religion. I tied myself up in knots over books like Tolstoy's "What is Art." I spent much time in torturing my esthetic conscience. I studied both painting and sculpture and I believe that I can fairly say that my work was considered to contain more than the usual amount of merit. But I did not turn from the fine arts for the sake of making more money, and I am proud to say that my esthetical conscience is just as energetic and devilish as it used to be. I turned from the fine arts because I believed that by designing articles which could be sold for use to every man I would be performing a more important service in my time. There are many other commercial artists who approach their work with the same idea.

Now it happens that in my early training in painting and sculpture I came in contact with men who are today among our most important fine artists; and it is interesting to me to find that all of these people whom I know now have no less respect for me because I turned to the commercial field. In fact many of them have expressed to me the thought that in spite of their present success in the fine arts they should like to have followed a field like mine. Some of these artists after painting all of their lives and having obtained respect and success in their fields, now have come to the conclusion that the commercial fields, like industrial design, are just as important or more important than the fine arts. Therefore, in turning any student from the fine arts to the commercial arts please do not destroy their honest approach to their work. It is important for us to have commercial artists who are sincere and honest and understand the social responsibility of their work.

Another thing that I believe is very important and I believe has been neglected in the education of the commercial artist in the professional schools is business training. It seems to me a decided case of cruelty to animals that commercial artists, as well as fine artists, are graduated from most of our schools without the slightest training in business. It is perfectly ridiculous in the case of the commercial artist. My God, all of these people must eat. Certainly all artists should know something about the transaction of sales and the commercial artist should know a great deal about business. I have never had such training and the seat of all of my troubles and difficulties lies in this lack of business education. Recently I have had this fault of all artists' education brought vividly to my attention.

At the present time I am engaged in organizing a large enterprise which will use the services of a great many designers and artists. This organization is called American-Way and its purposes are three fold: No. 1, the development of American made household products of inherent American design for mass production and craft production. No. 2, the wholesale selling of this merchandise to stores throughout the country. No. 3, the stimulation of consumer interest and sales of this merchandise by a planned program of advertising and publicity. The general idea is to develop successful home furnishings merchandise of modern design by American designers, to stimulate the public interest in the names of these designers and the public's pride in merchandise made and designed by Americans in a manner that will fit our needs today. The whole program is predicated on an impulse to submit existing design practices to a continuous examination in the light of actual American living habits and customs. A good American way of living in the home must be developed and American designers must do the thinking that will evolve it.

In attempting to describe American-Way, Inc. to his executives, a vice president of R. H. Macy & Co. in New York recently said that the American-Way plan was an attempt to do what the Swedish Government had with design of home furnishings, only that in this case American-Way is an organization built up on sound American commercial principles.

At any rate, in organizing this enterprise, it is necessary for me to see people in various fields; manufacturers, department stores, artists and designers. The department stores have been very ready to understand American-Way and are accepting it enthusiastically. The manufacturers are easy to talk to and readily understand the terms of the plan. But the designers and artists have taken a great deal of labor although most of those approached have been interested. We have already signed contracts with thirty-six of them and within

a few weeks we will probably have a total of fifty well-known commercial designers and artists.

But a staggering amount of time has been used up in explaining, discussing and arguing with the various artists and designers on the plan of American-Way. You see, we all know little about business and each of us has a different amount of knowledge and we seem to feel that business matters are subject to individual manipulation like esthetic theories. For instance, I had several interviews with one of our best known American painters. Now you know that most merchandise sold in the department stores is bought by the department stores at one price and the price is doubled in order to cover various expenses of the store and is sold to the consumer at this double price. Well this particular painter had never heard of this procedure of business before and she seemed to hold me directly responsible for it. How could I allow such a thing? Wasn't it decidedly unfair? After laboriously arguing for an hour and more I gave up and agreed with her it was completely unfair. But I think she still suspects I have something to do with it. Then more argument came. She was to receive five per cent on the wholesale price. This meant she would receive five cents on an article that sold to the consumer for two dollars. To her this seemed unbelievable. Here she had created the design of something for which the manufacturer would receive ninety-five cents and the retailer a dollar, whereas she, its Mama, received only five cents. Wouldn't it be better if she were to receive \$1.95 and the manufacturer and department store would divide the nickel! Well, I finally gave up this very talented artist as a bad prospect. Of course in describing my experience with American-Way I should not only point out the indications of lack of business knowledge of other designers than myself, I must be truthful. A much greater handicap has been my own lack of knowledge of business. Day after day goes by where I am handling one matter after another that deals with business and where I must act only on the very rudimentary knowledge that I have acquired in a hit and miss fashion. Time and again I must resort to falling back and putting myself at the mercy of trained business people and at times I must resort to the trick of inferring that after all, as I am an artist, I cannot be expected to know any more of business procedure. But I think this is a pathetic trick. I think there is no excuse for it. If we are to deal with matters of business (and I know that we must if we want our work to enter into the homes and lives of our fellow beings), we must receive some business education. To those of you who are connected with professional art courses I appeal. It is terribly important that your students should not enter the world of commercial art until they have been well grounded in business procedure. This is what I mean by making the artist a less funny man.

Finally I should like to point out another great service that you could perform for art in our country and that is to please help rid us of the great American Inferiority Complex. For generations teachers and educators, writers and the entire press have contributed to making the average American artist of any kind feel greatly inferior to Europeans in all matters of culture. I was taught that my education would be decidedly inferior unless I carefully studied all European art. Like many other young men, I was taught that it would be a good sign of my own superior culture and taste if I could prattle about my trips in Europe; if I could upbraid the lack of American taste and make many comparisons between crude American ways of doing things and charming European manners.

A terrific machine to belittle American culture has been built up in American schools and colleges. It will take several generations to repair the damage that has been done. I believe that this has all been the most serious handicap to the development of any real culture in our country.

Just as I believe that the best individual philosophy is for a person to be able to make the best out of his own background, his own makeup and his own surroundings—just so do I believe this is the best national philosophy. Now with America's great natural environment and resources, with America's fine record of accomplishment I believe that we have a great deal on which to build a *strong* national philosophy and the time is *now* at hand when we should start the creation of a national culture and you people here can play an important role in it. Just at present the whole world is envious of our position. Americans for the first time are beginning to feel pride in themselves. Let us cultivate this pride and self-respect. Let us develop and give it direction. I think that America is now like a girl from the country who for many years has thought herself unattractive. Suddenly one day she looks in the mirror and says to herself, "Well, it's true that I haven't much blue blood—mother brags about her English ancestors but I suspect that they really weren't so much or they never would have come to America. Father's German ones were probably not so Aryan as mother would like to have me believe. I am not going to brag about these things father and mother have in the past. It is true that my features aren't so very refined. My mouth is too big but anyhow it is generous looking. My nose is sort of crooked but it is amusing. I really think that if I do something different with my hair my face would look pretty nice, and after all my figure does have a lot of sex appeal. Really I think if I make some changes here and there I would have a lot of umph."

Just so I believe that with the attention now focused on America and with some encouragement we will within an extremely short time develop an American Way of living that will be far superior to any

other nation and that American art will soon be something we can be very proud of.

DISCUSSION

Following addresses of Ernest Haswell, Russell Wright and Myer Abel.

Question: The first gentleman who spoke emphasized that art teachers should be appointed by their work which they can produce. Can either of the gentlemen explain how in our public school system it should be done, and who would do the selecting?

Answer: If we get closer to the public with better fine art and commercial art, since they run our schools, the public will give more time for them to strengthen their work.

Question: How?

Answer: Jury? Yes. I've been in many a battle with juries—perhaps the public is the best judge, if the governing board consulted with the artists.

Question: In other words, it would eventually tie up with the political. I agree that a fine artist is not necessarily a good teacher, or the reverse, but that the person who is not a fine artist is not a good art teacher.

Answer: This everlasting war between modern and art that looks "like something," I think under such a system, we'd get it out and revise our whole system of art education.

Discussion: I have been swept off my feet by a very fine personality who was a flop as an art teacher. I require the submission of children's work done under the direction of the candidate, and also their own work to check their technic and art standards.

Question: How would you suggest that young commercial artist conduct his fight with his employer on the matter of continually making changes and debasing the quality of his design. As the design passes through more hands, it becomes a hodge-podge.

Answer: It seems to me the answer to that is simple. *FIGHT!!!*

Question: How?

Answer: (1) You use everything you have got including your sex appeal.

Answer: (2) The museum does a little of good. We offer music and sketchings. Business people come to those classe. If they are shown the possibilities they raise standards.

Answer: (3) Several years ago a landscape garden was the setting for a fountain for which I was commissioned. The lady had a magnificent idea. She wanted a child's figure in a niche with leg outstretched, it would look like a stocking ad. I delayed a while and finally made a child with his toe sticking out. The lady said, "It's amazing how you got my idea." The commercial art consumer always has definite ideas. Always agree *at first*. Show up your idea.

They like it and will take the credit. A sculptor can wait. I waited once for 18 months. I worked in 3 insane asylums as an art student. I know abnormal psychology as good as the next layman.

Question: What kind of a fine art training or commercial art training would you recommend for the industrial designer?

Answer: Most industrial designers are practical designers, none have had a special training. All either were trained for commercial art or fine art. However, many schools now introduce such courses, but it will take a number of years before it becomes practical. I should recommend Carnegie at Pittsburgh, and Pratt in New York for two of them offering good courses. However, even before such a course a student should have a good fine arts training. It is a terrible mistake if he only thinks in terms of making something to sell or of his technique only. Fine arts should be the basic foundation.

In my own case I should like to have had more of an architectural training than I did have. I have had to learn so much about business methods. I think everyone in art should have a course in simple business procedure. I don't know any school which allows for such.

Question: Is such a school as the Bauhaus the sort of school you are recommending for training industrial designers?

Answer: (1) The Bauhaus is an excellent school. New York has a similar school called the Laboratory of Design. Both have the right idea in approach but they still have a great deal to perfect in technic.

Answer: (2) The Bauhaus began in fine art and it folded up when they tried to do without; so they ran a fine arts along with the Industrial Designer. Where it leaves fine art, it begins to become meager and starved. There is nothing beautiful about a blank wall except when you can see the whole thing, which you seldom can. People shift.

Question: What does it take to be a FINE ARTIST?

Answer: The same as anything else, a BRAIN.

HOME ECONOMICS SECTION

ART IN HOME LIVING

HARRIET GOLDSTEIN

*Professor of Home Economics, University of Minnesota,
Minneapolis, Minnesota*

Ever since art has been included in the home economics curriculum we have been searching for more effective ways to bring beauty closer to people's lives. Relating art to living is not a new idea, but its implications are so varied that every little while we are obliged to pause and examine what we are doing so that we may be sure we are really reaching the people we want to reach, and at *their level*. Although this self-checking has a way of keeping us from becoming complacent about what we are doing, it gives us the feeling that each day we are setting out on a new adventure and so our work never becomes commonplace or dull. As we grow in experience we discover that we seem to grow in mental stature, and to be able to look over into new areas which we have never really explored. It is a little like looking at a familiar scene through glasses of different colors. Old and too-familiar sights fade out, and new elements, never before realized, appear clearly. Each new movement in education acts upon us like one of these colored lenses. We have the same people to work with and the same community, yet each new philosophy develops new insights.

It has taken many years to change the idea that art and the common life were on two different planes which did not meet. Since it seems so obvious that the two should be interrelated and inseparable, it is disappointing that it should take so long for the belief to become general and habitual. We, in home economics, have worked long and sincerely toward that end and it is a great satisfaction to see this philosophy gradually being accepted and carried over into the field of general education. I should like to read a paragraph written by William James which I found reprinted in a recent magazine, because it seems to describe the way related art has made its place in people's thinking:

"I am done with great things and big things, great institutions and big success, and I am for those tiny invisible molecular forces that work from individual to individual, creeping through crannies of the world like so many rootlets, or like the capillary oozing of water, yet which, if you give them time, will rend the hardest monuments of man's pride."

Last January during a homemakers' short course, we had a striking illustration of this slow and quite unconscious type of education.

The related art section arranged a little exhibit of pairs of objects showing contrasts of good and bad taste. We called it an art quiz and invited those who wished to test themselves. The student who was acting as hostess one afternoon told us about a group of rural women who came in together and took the quiz. They seemed to be having a good time doing it, and checking their answers. All of these women but one made very poor scores, but that one did not make a single mistake. Her friends were amazed, but the woman laughed and said: "Don't you remember that I've had three daughters in Home Economics?" It so happened that we knew rather a good deal about the woman's home, because we knew her daughters well, and some of us remembered a paper written by the oldest girl still in the college files. She described her home as drab and said that in it no thought had ever been given to beauty. Soon after she came to college she discovered that nearly everything she had brought with her to wear and to put into her room was definitely poor, and that she seemed to like all the wrong lines and colors. For quite a long time she was obliged to think carefully in making choices, until she became able to recognize, unconsciously, what was really good. Of course, this story has a happy ending. There are a few disappointing cases in our experience, because we still encounter some students whose minds are closed.

I hope I have anticipated your interests in the selection of slides I have brought to show you. Those taken in color are the first experiments of two very amateurish photographers whose efforts ought to encourage you to go out with your own cameras and make much better photographs. I didn't select these slides for their excellence, but because they illustrate more clearly than I could describe them, some of the devices which we have found useful in teaching. I hope that some of them may yield suggestions for you. Many of the slides are photographs of houses to which we are permitted to take our students on study trips. Most of these are homes of former students who are generous enough to welcome our classes because they realize what it means to be able to study art as it is being lived, in homes which were planned on the basis of that philosophy. It seems evident to us that students will carry their art training over into their homes if we are able to relate our teaching closely enough to their own lives and their interests.

This first photograph shows the method we use in our class rooms to teach art in home living. You can see that this is a portable room made of panels of wallboard with doors and windows which can be put where they are needed. Over the years, we have accumulated furniture and furnishings of all sorts. Much of the furniture and equipment has been designed and made by students. Before the girls furnish this room they are urged to make a thoughtful list of the

needs and interests of the people who would live there, so as to decide what the room should provide, and then to make it as personal as it is possible to make a theoretical room. It is surprising to see what a variety of expressions they can secure with the limited equipment one can have in a class room. The major points of emphasis are placed on comfort and convenience for the owner and a spirit of friendliness in the room, for we hope to develop a social point of view, even in the furnishing of the simplest room. We believe that if the girls think through a few of these rooms and discuss each other's selections, they will be better able to make discriminating choices for their own homes, and will develop ability to evaluate the new ideas which are always being presented.

This photograph, showing the selection and arrangement of the objects on a night table is a typical preliminary exercise for acquiring a habit of thinking in terms of related art. For so simple a choice as that of a paper shade for a lamp, or a table cover, as well as the more complicated one of furnishing a room, this little formula is always thought out and answered: "What is it for? Where will it be used? How, and for whom? What is it made of, and by what means? Does it have a proper place in my budget?" Translating all of this into terms of the principles of art, we find that all are tests of the principle of harmony, or in other words, of fitness to purpose. We happen to be among those people who believe that it is a good idea to give the students a great many memories of good things which they can use as standards for judging quality, and then to stress a few simply stated and very flexible principles which they may have at hand as guides in their thinking when the need arises.

We, at Minnesota, are particularly fortunate in having an administration that believes very sincerely in bringing art close to the lives of our students. We have a rapidly growing University art gallery which through Ruth Lawrence's vision and ability, has become a rare and valuable influence in the entire community. There are fine examples of painting, sculpture, textiles, glass and ceramics, which any department in the University may borrow, and a very large collection of excellent framed pictures which students and faculty may rent as they would take a book from a rental library. They pay twenty-five cents for the privilege of borrowing one large picture or a few small ones, which they may keep for the whole quarter if they wish, or may change as often as they like. It has been very interesting to all of us to observe the effect upon the borrowers. It seems rather typical that those who have had little or no art training are likely to choose the traditional type of picture at first. Gradually their choices become less conservative, and soon they are including the works of modern artists.

We find that the quickest way to lead our students to an apprecia-

tion of the art collections which are brought to the gallery is through an understanding of the art they find in common use. When they can recognize the strength or weakness of the decoration on fabrics or dishes, they can rather quickly carry the recognition of the same qualities of character over into a decorative figure or a painting. Of course, the growth of taste is gradual, and such teaching cannot be limited to one lesson or a few but should be included in every area of home economics as well as in all of the aspects of the art field, for, before the students can appreciate and enjoy new ideas in art they must learn to see and to understand them. Even when we demonstrate the effect of contrasting colors upon each other, as in this green vase and the leaves against the red ground, we can call attention to the character in each of the forms, to the organized pattern in the arrangement. When we are teaching the effect of the same colors against backgrounds of black and white, as seen in the next pair of slides, we can call attention to the character shown in the treatment of the conventionalized animals. Gradually, in this way, the students come to appreciate the difference between stylization and imitation in decoration.

As a next step toward the understanding and enjoyment of modern art, we like to show classes the unselfconscious work of children, such as we find in the next two pictures. In the painting of the Rain Dance by a little Indian girl they readily see the organized pattern and stylized treatment of form in nature. In the painting of the bowl of fruit done by a Mexican child there is a similar absence of any imitation of natural forms or colors. Students understand and like these pictures, and this appreciation is a step toward the enjoyment of such paintings as those of Cezanne and Braque. After they have thought about character and interpretation in color and form they can understand and really enjoy such paintings as this one by Oscar Bluemner. They can feel the mood conveyed with so much power and can appreciate the very personal expression of the artist. From here, it is a rather natural step to a recognition of the beauty in such abstract paintings as the next one which was shown in the University Gallery in a recent exhibition of American Abstract Art. When students can enjoy the subtle relationships in forms and colors in these pictures, they derive new pleasure from the current exhibitions and, furthermore, are better able to appreciate and judge good architecture and decoration, whether it be expressed in terms of the modern movement or in the traditional styles.

As we study the next slide we can readily see how the students can transfer their thoughts and their appreciation of the elements in cubist and abstract paintings to these architectural equivalents of their shapes and colors, and, conversely, it is apparent that their interest in such elements in architecture as are seen in these modern

houses may lead easily to the appreciation of a modern painting.

Since the values to be found in art should extend beyond one's own home into the community, education is making a serious effort to show the advantages of being a good neighbor. We hope it will not be long before we are able to convince people that to feel a responsibility to the whole community for making his home attractive is not only a matter of being a good neighbor, but also of being a good citizen. It is obvious that we cannot have beauty in our towns until all of us have achieved a certain level of good taste, or, lacking confidence in our taste, a sense of responsibility for going out and finding someone whom we can trust to help us make good choices. That implies a need, at first, for a bit of pressure exerted by a strong city planning board carrying out well-laid city plans. We should do well to lend our encouragement to such a civic movement in our own towns. This group of houses clearly shows a kind of neighborhood planning which would quickly improve the appearance of any community. It so happened that all of these families were interested in building modern houses, and since they did not want their modern house designs to be unrelated to the traditional houses of their neighbors and thus detract from each other, they chose a block in which no building had been done and planned their houses together. It is obvious that there were also some material advantages for the owners because group buying greatly reduced their building costs.

The impression given by interior of the house shown in the center of the group is the result of a very deliberate plan made by people who realized just what kind of home their busy lives required. They knew exactly what they wanted colors and lines to do for them, and they deliberately produced a sensation of space by using a modern, open plan. A feeling of repose was gained through the use of light, cool colors, a predominance of horizontal lines, and a limited number of accessories. You may be interested in the experiment we made on the next slide. A filter was used to change this cool color scheme over to a warm one so that it would show the difference in mood resulting from a change in hues. If, some day, decorators might use this device to show clients how their houses would appear in different color schemes, it might prevent some disappointments to those who are not able to visualize the effects of color.

The young people who built the house shown in the next photograph shared the same sense of civic responsibility of the former group. They had planned a truly modern house and looked forward to building it but were faced with the alternative of choosing a lot in a neighborhood of small white Colonial houses next door to a favorite sister, or going farther out to a setting more suitable for the house they planned. They finally made the compromise which we see here. They combined a modern floor plan with a somewhat traditional type

of exterior which would look well with the houses in the neighborhood. Just as good family relationships are built upon the principle of cooperation, so is good citizenship, and it seems only fair that we should consider our neighbors when we choose our exterior designs, and reserve any rugged individualism for the furnishings of our houses if our choices would injure the beauty or lower the economic value of our neighbor's house. I am remembering a new house that has just been built among a number of small white Colonial houses. The district is a good one, and, although the lots are very narrow, they are all well planned and so planted as to give the appearance of maximum size to each yard. It is a conservative neighborhood, and much feeling developed when someone built a large and very dark house in the middle of the block. It is in the most severely box-like form of modern architecture and it crowds the small lot. The kitchen and garage are placed to face the street and it so happens that, instead of having the flowers and shrubs on either side of the front walk, as the other yards, here are placed two huge galvanized iron garbage cans. Furthermore the two large garage doors are left open. Taken by itself, it is a good house and provides the family with everything they would want in a home, except the good will of the neighbors, which is lost to them by their disregard for the community plan.

A comparison of the attractiveness of this next house with its furnishings and the very small amount of money that went into it, shows rather definitely that there is no inherent connection between cost and appearance. This is a practical room and a homelike one, and the little son and his friends can play here as well as in his own room with a sense of freedom. The kind of happy family life lived in this room is very apparent. This little attic room is of the type which some day will be built in this house. A high school boy built this room for himself, and I show it here because it fits the description of the future plans of these young parents. They know very well what was accomplished for the mental health of the boy who was permitted to build this room for himself. There are many unused attics which might provide such worth while activity for young people while they are waiting to be employed. Rooms like this encourage their owners to follow hobbies which do much to develop them. There are clear evidences here of a great many wholesome interests. The room has a variety of home-made radios, some camera equipment, as well as indications of an interest in hunting, fishing, and playing tennis. Here is a bowl of unusual fish and books and games that are here shared with the boys in the neighborhood. On the walls there are bird prints and two large maps. Red, the favored color, is used for the bed covers and the curtains.

Coming back to this little house, we see the dining section of the ell-shaped living room, with the old furniture which was searched out

and refinished. All of the craft problems which this young woman did during her college years have found an appropriate place in her house, because they were all made in the same range of textures and feeling as this painted plate indicates. To study the meaning of the texture and the design on a plate may seem unimportant, but, on further thought, it is seen that learning to think in such terms is an important stage in the development of a discriminating taste. No false note is struck in the choices made for this simple home. The breakfast dishes are in the spirit of these two gay Mexican plates with their sturdy color and pattern. This Danish earthenware is the type of dinner dishes they chose, and no textures finer than this have been used anywhere. It is interesting to see how many types of design can be used together if there is harmony in texture and in mood or theme. As soon as we look at the formal character of the design and sense the fineness of the texture of this service plate, we recognize how incongruous it would be to give such a gift for this house.

It is by such obvious devices as this that we may hope to lead the students to see each family with its house and its possessions as a coherent unit. They need to see the life of that family as it differs from every other one, and understand that its habits and preferences will influence every choice. In considering this plate, they should recognize also that it would not be incongruous in the house shown in the next photograph, but would be as fine in texture and as formal in feeling as anything that would be used here. In this dining room the character of the glass chandelier and the texture and scale of the furnishings strike a note which is not too unlike the spirit of the design of the plate. There is a rather handsome quality in the textures used in the living room in this house, and yet there is a marked simplicity and sincerity. We can sense the gracious life of this family—we know the way they like to entertain their friends as we read the meaning of lines, colors and textures. Even their garden fits into the consistent pattern of the whole area of their home, as it is just what you would expect to see from the comfortable living porch at the back of this house. But on other occasions when the family wants to do some entirely informal entertaining, this basement room is the scene of many merry steak roasts in the big fireplace; and it is a hobby room for the man of the house, for he has made most of the furniture and painted the room, and he had a good time designing and making the light fixtures.

The next house shows a similar type of family personality, but here it is expressed in terms of modern architecture and furnishings. There is still a trace of traditional design in some of these pieces, but the old and new have been brought together through a use of consistent scale and textures with a decided feeling of harmony in the quality of the lines. The color scheme of the room was built around

the Chinese ancestor portrait hanging over the fireplace. This serene old man of another age and culture seems to lend a feeling of permanence and security to the modern room.

The next two photographs show a living room and a dining room which have recently been re-papered, and in which some of the furnishings were replaced or renovated. The rooms are in a house of the traditional type and they show how, even here, the spirit of modern decoration has influenced the selection of colors, textures and designs. The colors are fresher than those they replaced, and the color contrasts in the room have taken the place of pattern. There is much more emphasis than in the former furnishing scheme on interesting and unusual textures. Enough accessories are used to make the rooms comfortable and homelike, but few enough so that the rooms take on something of the appearance of simplicity typical of modern decoration.

The next two photographs show the working out of a problem which is most frequently encountered in these days. Here, a family which owns its furniture is planning to build a new house. They have kept in step with the thinking of the times and would like to have a truly modern house, but neither their furniture nor the neighborhood suggests a house of the purely functional type. They planned this exterior of the house so that it would not suggest any particular period or style and then designed an interior which is as modern as would look well with the things they own. Most of our students are interested in thinking through such problems as this because few of us are able to change our houses over completely at one time. Modernizing usually becomes a process of gradual change which often takes several years to accomplish for families with young children to be educated. We are not so acutely aware of the extent to which modern ideas of housefurnishing have influenced the appearance and the effect of this house until we think of what these same people might have chosen fifteen years ago. Perhaps it required the extreme phases of functionalism to bring our houses over from the more or less fussy and overfurnished stages to the impression of reserve which we see in this room. There is no sacrifice of homelike quality in this modernization, but there is a general impression of simplification and a feeling that the room has extended to make the out-of-doors a part of indoor living.

We are very glad to be able to take our classes to such homes as these because they represent an attitude toward the place of art in everyday living with which we are seeking to acquaint them. Since most of the houses were built and furnished by young people with small means, students come away from these visits very happy in the confidence that they, too, can afford to have beauty in their homes if they can have any homes at all. They come now to a more definite

realization that art, like language, is a tool and they can learn to use it to express their ideas and their ideals in more attractive homes and communities.

ART IN DRESS

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Clothing, because of its nature, is of interest to the high school pupil and college student. We, as teachers of clothing, do not need to create interest, because it already exists. We do need to provide experiences which will assist the pupil or the student to evaluate from the aesthetic point of view, her potential purchases. Although there are other values in clothing selection besides the aesthetic, this paper pertains mainly to the aesthetic or art quality in dress. It is with this thought foremost that I would like to review clothing course content of the past and present. As this is a section of the WESTERN ARTS ASSOCIATION, it is fitting to raise the question: Are we, as teachers of clothing, emphasizing the art quality and emphasizing it in a way that will make art in dress function in the lives of our pupils and students?

The objective of a unit on clothing, or of any clothing course, might be to develop better taste. The attainment of this objective would help the pupil solve personal problems in dress. Solving these problems would include a consideration of the best art values within her standard or plane of living. If the results of our teaching are not what we have anticipated, these results to be checked according to the principles of art—what is the reason? There are those who might say that because dress design is so new we are not more successful in making the aesthetic quality vital to our pupils. Or is it the different emphasis, or too many emphases that have been and still are placed on clothing that make much of our teaching of becomingness of dress ineffective?

Twenty-five years ago the teaching of art in relation to dress had its beginning. At that time the art was taught in a course in costume design, apart from the courses in clothing selection or construction. It may not be within the memory of all of you to recall the content of many such courses in costume design. For this reason I briefly mention that much time was spent in drawing the lay figure, with the more difficult task of feature drawing. I am sure you will agree with me when I say that this was far from starting with pupil interest or reaching pupil ability if the pupil happened to be one without any particular talent in drawing. The same situation existed when the hours were spent on color theory. May I insert here that I

do not minimize the value of technical work in helping one to appreciate the aesthetic qualities in all forms of art. Because of time limitation and pupil interest, a different approach to teaching art in dress would be more effective. Pupil interest could be gained if one would start with practical problems as soon as possible. As time progressed, less drawing and theory were taught in costume design courses so that today the work of these courses is more personalized. More practical applications are made.

What were the changes in clothing courses during this period? The principles of art were included in the clothing construction courses to a greater degree than previously. This method helped to fix the art quality more firmly in the mind of the student. Although there was an increase in the emphasis on design and color in clothing construction, it was not long before there was another emphasis placed on clothing selection. We began to hear about personality in dress. Whether this new idea started with some school or in the commercial field, I am not prepared to say. It was in 1922 or 1923 that the *Dry Goods Economist*, a weekly trade publication which is no longer in existence, carried a series of articles on Style and the Woman. According to these articles women were classed in ten types. Later, teachers of related art, clothing teachers, and persons employed in the shops and stores emphasized clothes for one's personality. The term "personality in dress" seemed to overshadow all other factors in clothing selection. The number of personality types varied from six, three, to two. It seems to me that much that was attributed to selection according to personality was merely the following of the principle of harmony in choice making.

Later, two more attributes of personal appearance, grooming and posture, were in need of attention. These were absorbed as a part of clothing in many departments and schools. We all agree that good grooming is important. As for posture, every clothing teacher knows the effect of poor posture on the side seam of a dress. However, the addition of more material, although important, was certain to crowd out some of the existing course content.

The last interest to reach clothing classes is consumer education. Does this increase of additional material mean that less emphasis is placed on the teaching of becomingness of dress? Unless the student understands the fundamental principles of art in dress, is she equipped to judge the art quality in buying clothing in our present markets? My co-workers may say that the art qualities are ever present in clothing classes whether the content deals with construction, grooming, posture, personality, or buymanship. The art quality should be present, but is it? And, if not, why is it not present? Is it lack of time or lack of emphasis? Should we have more clothing courses? This, as you know, is just the opposite to what is happening. There are

fewer courses offered today than formerly and more aspects included. Should we suggest that part of the content which has been injected in clothing recently be placed in departments, or in courses under persons who are better able than we are to teach it? Then should we prepare to do our best in teaching becomingness of dress? Should we teach this through buying garments or in constructing garments? Let us look for a minute at the opportunities for teaching art in a class on clothing construction. Does this type of project, which includes the selection of a pattern and the construction of a garment, give the pupil experience so that she will be able to judge the art quality when buying? Or, are there too many activities in the making of a garment in the time that is customarily allowed, to give the proper emphasis to art?

I am inclined to think there are too many problems which may result in the sacrifice of the art quality. I base my belief on what I have seen and heard about some clothing classes on secondary level. Let me briefly list some of the activities on construction and possible difficulties encountered. The pattern selected may need changing in design, for example—the division of the gores of the skirt could be improved to give better proportion to the pupil's figure. This is a very simple design problem, as you can see. But is the pattern changed? Too often a garment is made following the pattern "to the letter;" the result is not a work of art when viewed on the girl who is to wear the dress. This same result may be produced by the use of patterns with unbecoming collars or neck lines, or patterns with fullness in the wrong place. Has the emphasis on how to use a pattern and how to construct a dress superseded the changing of the pattern to a more becoming design for the pupil?

Here is a decision to be made. Which is more important, to teach the pupil to change the pattern to a design more becoming to her, or to make the pattern up as it is, although unbecoming? The answer depends on your aim. Is it to teach art in dress or the making of a dress? If there is not time enough to construct a garment, when this includes changing the design of the pattern, the major emphasis in the clothing class should be placed on the selection, the criticism, and the appreciation of the art quality in ready-made garments. Again let me insert, I do not wish to minimize the value of technical problems in construction and fitting as the basis for the appreciation of garments. However, if the garment when finished, is unbecoming because the neck line is not right, the fullness not properly placed, and the proportions not pleasing, the values which are inherent in construction will have little effect on the student.

Commercial garments modeled by students or pupils would be an ideal lesson to test class judgment. As it is usually not possible to put on garments which are borrowed from stores and shops, other

devices have to be used. Much can be taught by looking at garments. Preceding this, there should be a study of fashion magazines and text books for the securing of factual information as a basis for making choices and judging commercial garments. I think you will agree with me that some factual information increases appreciation and understanding. An understanding of the art principles will help the student to apply these principles in selecting and combining colors, lines, and textures. To be sure, there are those who can combine and create pleasingly without art principles. They are usually real artists. For the majority of us and our pupils it is essential to have principles as our guides. Then, too, we can converse more easily with our pupils if we have a vocabulary, if we have an understanding of the principles of art.

Since we learn to appreciate good design by selection and comparison of designs, time should be given to this activity. Fashion magazines may be used as a source for lessons on design. An analysis of shapes and sizes within these costume plates will help the pupil to get the feeling of harmony, rhythm, and proportion in dress. Exercises which give the pupil an opportunity to change a design which lacks harmony to one with harmonious lines will help to train the eye to recognize designs which have harmony. Making such changes should help her to see possible changes in actual clothes that are unbecoming. The last exercise, changing costume plates from poor to good designs, necessitates some drawing. The design may be traced and the changes made by drawing. If the pupil selects two designs identical, the line correction can be made on one picture and the other left for comparison. Pictures of hats, purses, and other accessories can also be used for the study of line. This exercise will teach the pupil that the same design principles can be applied to other articles of apparel than the dress. Pupils need definite experiences, according to an aesthetic standard, in judging different articles. With the increased use of clips and pins, there is given another excellent opportunity to call attention to the harmony of shape between the clip and neckline of a dress. The same situation prevails in the use of other gadgets as accessories worn with dresses and suits today. Line analysis of costume plates can be used as a basis for studying the effect of lines on different figures and for different features. An exercise which will test the pupil's understanding of a correct line for the individual might be to collect neck lines, especially becoming to herself. This assignment would be preceded by a discussion of individual characteristics, an analysis of her figure, and features.

So far I have suggested a few of the exercises that can be carried out through the study of fashion magazines. All the principles of design can be used in studying these costume plates. The pupil will not only learn how to recognize line in dress but also how the types of

dress construction create the different silhouettes. She will see the relationship between dress construction and the silhouette. She will understand ~~the~~ the designer has used many gores, radiating from the waistline when the fashion decrees a small waist line. Whereas, if it is a season of straight silhouette, few, if any curves, the designer uses plaits, pressed straight and flat. If you study period styles in historic costume in connection with your clothing unit, you may emphasize the effect of line on the silhouette in the different periods. You may also point out beauty, or lack of beauty in the different period styles. The way of varying the silhouette can be related to the creating of line illusion for the figure that is out of proportion.

Fashion magazines may also be used in connection with a lesson on accessories. Here again the pupil may make a collection of pictures—these pictures to show a pleasing combination of dress and accessories. Colored costume plates may be used for a discussion of color arrangement and color combination in dress. This discussion of color arrangement and color combination in dress may be followed by a criticism of the pupil's selection. Choice of color for the individual is more accurately presented and understood by the using of fabrics of different colors and textures.

The use of texture in dress needs consideration. Are we as teachers of clothing, more capable of teaching fabrics combinations than we are of teaching the combination of costume jewelry, buckles, and so forth, with fabrics, or combination of leather with fabric? With all the dress gadgets on the market today, there is a need for teaching the pupil how to combine textures. How can we present texture in relation to dress so that there will be fewer errors in the use of textures than we are seeing at the present time. This is one place where the pictures will not help. The pupil must see the texture. She perhaps knows very little about texture, does not recognize the differences in textures.

I have heard students say they never heard of texture in their secondary school clothing class. The assembling of buckles, buttons, fabrics, and belts (leather or metallic) which do harmonize would be one way of presenting a lesson on texture combinations. Such demonstration materials are costly and cannot be owned by the teacher or school. Again we would have to rely on the generosity of stores and shops to loan us these articles. Or students and pupils frequently are willing to bring their own accessories. These could be arranged with different swatches of fabrics. It is difficult to find exercises to check the pupil's understanding of how to combine textures harmoniously. It is possible to arrange a few combinations of fabrics, buttons, and buckles, and then give the pupil a list of points relative to the art value in these various combinations—these points to be checked by the pupil. I agree that this is an artificial situation, but results will show

pupil's ability. The elements of color and line, as well as texture, may be included in this test of pupil's ability.

Another problem in teaching art in dress that is timely is the selection of a good design in a fabric with pattern. This really evolves into two problems. Not only is there the problem of selecting a good design, but there is also the problem of using a pattern fabric in a costume. Errors in the selection and the use of patterned fabrics are as evident, if not more so, than errors in textile combinations today. I have seen but few pictures in fashion magazines that could be used to teach good design in fabrics. Our illustrative material for this could be swatches of fabrics. These should be large enough to show the effect of the whole pattern. The design should be studied according to the principles of art. If the swatches were large enough to show the effect of the pattern on the individual, the pupil might understand more clearly the proportion between the size of the pattern and the human figure. Here again the teaching should be supplemented with commercial garments. Three or four ensembles of pattern and plain combined harmoniously may be shown, to emphasize the use of design in fabric. With such outfits there could be experimentation in changing the accessories among the costumes and discussing the results. It is well to have an exercise completed by the pupil, to check her judgment on the texture and the pattern for particular dress design. The pupil might assemble a wardrobe. The choice of color, too, could and should be included. The advantage of a wardrobe problem over one which would require assembling an outfit is that the pupil begins to see her clothes as a whole. The relationship of each garment to the others and to the accessories may be studied. A wardrobe that interlocks is an important factor in the keeping down of the cost and at the same time considering the art value in dress.

Whether the method of approach to teaching art in dress is by the using of pictures of dresses, coats, and accessories or by the assembling of actual apparel, the value to the pupil depends upon the extent to which the work is personalized. The pupil and student want to know what colors, what textures, and what lines are most becoming to them: they want to know how to combine these colors, textures, and lines according to an aesthetic standard. Because clothing is such an intimate subject, the pupil or student might be sensitive about what she owns and wears. Still there is need for a personal discussion. I believe if this personal discussion took place after the lessons on design, texture, and color were presented, the pupil would become aware of some changes that she might make. To bring about this recognition of individual problems, the teacher could include some of these problems and their solutions in her discussions and demonstrations. Of course this will be done objectively, let us hope, to avoid embarrassment.

The pupil needs the actual experience in selecting an ensemble ac-

cording to an aesthetic standard. One problem that I have found to work with a college group is the selecting of clothing and accessories to fit in with an existing wardrobe. This problem has been planned and worked out by a senior teaching at one of the teacher centers. It is a problem that every high school girl might have. What should I buy to fit in with what I have? The student teacher was able to secure the girl's wardrobe, that is the clothes that she was planning to wear that season. These clothes were to be worn for spring and summer. Clothing and accessories, selected and borrowed from the stores, were arranged with the clothes that the pupil owned. Besides a consideration of the becomingness of clothing for the pupil, her need and the amount of money available were also factors in the selection. This was a life situation. As you see, it includes all phases of clothing selection. For when cost is considered, we immediately bring in questions on care and upkeep. Of course it was necessary to get the cooperation of the high school pupil, without her wardrobe this report could not have been so vital. If pupils are going to buy a new garment, or an accessory, they might let the class have the benefit of their experiences. This has been done in college classes.

Since it is the pupil who needs to get the experience in making choices relative to design and color, we might ask ourselves, "Do we make it possible for the pupil and the student to get this experience?" It takes time to assemble illustrative material for demonstrations on art in dress, to check pupils' exercises, which should be assigned in connection with each lesson, and to assemble test items to check the pupils' judgment. I might also add test items which check the teacher's ability to get her points across to the pupil. Much time can be wasted in teaching design and color without the pupil participating. The teacher may enjoy working with color and texture. Her aesthetic satisfactions may become so great in selecting and arranging colors and fabrics that she is literally carried away. If we teach according to pupil interest and pupil ability, we will soon be brought back to the life situation of teaching becomingness of dress to those in our classes.

You may think that I have left the construction of garments out of the picture. Can we teach the girls to develop an aesthetic standard or to recognize one, by making one or two dresses? Is not the dress just one little part of the ensemble? Choice of accessories and of coat may spoil the most harmonious dress design. Do the hours spent in construction give satisfactory returns in terms of aesthetic and selective abilities? These are questions that we might well raise if we are interested in making clothing selection a fine art. What emphasis will you give to your class in clothing—posture, grooming, buymanship, construction, or others? No matter which one, all should include the aesthetic values if we are to teach art in dress.

INDUSTRIAL ART SECTION

SELECTING AND USING VISUAL AIDS FOR INDUSTRIAL ARTS

D. ARTHUR BRICKER

*Visual Aids Exchange, Cincinnati Public Schools,
Cincinnati, Ohio*

Mr. Chairman, Members of Western Arts, and Guests:

The problem of selecting visual aids for Industrial Arts teachers is and will be for some time to come a debatable one. One of the main reasons for this statement is that we find such a variety of Industrial Arts programs carried on under the same course name, due mainly to the teacher-preparation type of school program and the equipment and materials available. With these conditions existing, it is impossible for any one person or group of persons to set up a list of visual aids for the Industrial Arts programs as they now exist.

Still a greater obstacle in our way while planning programs is that every pupil has a somewhat different make-up and a different background of experiences from which to draw, thereby making it necessary for us or school people to provide many new and worth while experiences for each boy or girl.

Today, we see new jobs opening up and new fields that will call for trained workers un-thought-of a few years ago. The teacher must take all of these changing conditions into consideration, because the pupils of today will enter many different fields of endeavor when they have finished their schooling.

Teachers should be constantly on the lookout for all the new materials and their suggestive uses. This new material gives the pupils an added interest in the class work.

So in the time allotted for my part on the program, I will attempt to discuss briefly the following questions that I am sure will come into the minds of all teachers or directors, contemplating the use or selection of visual aids for their school programs.

I. *What Shall We Consider As Visual Aids?*

Quoting from "Visualizing The Curriculum," by Hoban, Hoban and Zisman, and "The Audio-Visual Handbook," by Dent, the following different visual aids are clearly defined:

A. *The School Journey*, which may involve one class period, one-half day, whole day, or a week-end trip.

B. *Museum Materials*, which will include specimens; progress charts; models, both still and working; and special displays.

C. *Motion Pictures*, which will be classified as the silent film, sound film, and color film, each having definite advantages.

D. *Still Pictorial Materials*—Perhaps, the most readily available of all visual aids are still pictures. Excellent pictures found in magazines, authentic prints, photographs, film strips, film slides, glass slides, and the stereograph are outstanding types of pictorial materials.

Many teachers have small 35 mm. cameras and can make their own 2" transparencies and even film strips.

E. *Graphic Materials*—Under this heading we may classify such materials as cartoons, safety posters, charts, maps, and other graphs. This type of material is the most abstract of the visual aids and requires the most careful training in their uses and meanings.

II. *Where And How Can Visual Aids Be Obtained?*

Many fine displays and charts with illustrated materials are furnished by manufacturers and other private agencies, as a form of advertising their products.

Valuable displays can be arranged by both pupil and teacher. This type of planned work provides interest in school work as well as the subject matter.

There is available for those interested a list, giving the name and address of various places where pictures, slides, film strips and motion pictures, pertaining to industrial arts, will be found.

Most of the good classroom films and slides are made available by state exchanges and can be spot-booked for school use, some requiring only the transportation—others requiring a small service charge to take care of the handling.

For industrial or commercial films, both silent and sound, the Y. M. C. A. Motion Picture Bureau is probably the largest exchange circulating such free materials.

The government issue from the United States Office of Education, a directory of the United States Government Films, lists seventeen different departments that have films available for school use.

Many of these prints can be purchased outright for a very reasonable sum to cover the cost of the materials and the laboratory routine.

Such firms as General Motors, Ford Motor, Chrysler, Standard Oil, Bell Telephone, and many others provide free films for school use. Many of these films are free from excessive advertising and can be worked into the school program.

III. *How Should One Select And Evaluate These Different Materials?*

It is a difficult task to select only the best materials for the various school departments that can be classed as visual aids.

The *first* consideration should be the amount of money available and who or what departments are to benefit from their use.

Second, the type of projection equipment already owned by the parties buying materials and the possibilities of adding additional equipment.

Third, good materials can be had in the following five kinds of projection materials, and I shall name them in the order of expense involved:

The film strips, costing from .45 to \$2.00 per reel of 40 to 60 frames; glass slides, prices from \$6.00 to \$20.00 per set; silent motion picture films, from \$15.00 to \$30.00 per reel; the sound motion picture films, from \$30.00 to \$50.00 per reel; and the color motion picture films are about double the price of the black and white films.

These motion picture film prices are based on prints, varying in length from 350 ft. to 400 ft.

The following statements *should* be considered in the possible use of any of the visual aids mentioned:

First, consider the subject field and grade level of the materials to be selected, and have people who are interested in the subject matter on the committee that helps to preview new materials.

Second, consider the length of time it takes to screen the materials and the type of room required for their uses.

Third, consider whether the aid is to be used to cover the topic, supplement the topic, or summarize the topic.

Fourth, consider whether the material under discussion correlates with the subject for which one is selecting the material.

Fifth, make a careful check to see if the material presented has sequence of content, tells a true story, and has unity.

Sixth, the technical qualities of each piece of material should come up to the highest standards, as photography, sound reproduction, and color.

Seventh, consider the student's interest during and after the screening.

Eighth, all captions and titles should consist of good, clear letters and be readable from the back of the room in which the picture is to be projected.

Ninth, the sound on a sound print should be clear and understandable, and should not contain too much musical background.

Tenth, Irrelevant matter, such as advertising. This will remain a question for school authorities to pass on.

If the various points are carefully considered by the people who select and purchase visual aids, I am sure that we will have the best aids available.

IV. *What Uses Can Be Made Of The Various Visual Aids?*

It has been proven that visual aids are most effective when they are closely correlated with the school curriculum. The mere exposure of pupils to visual materials cannot, by some mysterious fashion, teach them. Teachers must preview and make the necessary preparation for the visual lesson in advance. Here again, we can safely state that visual

aids in any form cannot and will not replace the teacher or the textbook, but will supplement and increase the effectiveness of the teacher and the text.

The more familiar the teacher becomes with the various aids before they are presented will be noticed in the interest shown by the class. Pupils should be held responsible for materials presented on the screen or in the display case, as much as subject material covered in the text.

The teacher should plan to have visual materials ready and on hand at the proper time when they will serve the greatest need. The various aids used should be selected for the high quality and accurate details. A short film of a few slides well chosen will add more to the lesson than a long series of less-related ones.

The teacher will find better results by using all types of visual aids and make sure they make accessible in the classroom that which is inaccessible.

The motion picture is most effective in introducing or summarizing subject matter. The still picture, such as the photograph, used in an opaque projector; the 35 mm. film strip; the 2" glass slide; the transparency; or the standard glass slide can play an important part in the socialized recitation. The charts and diagrams are more effective in presenting abstractions and in assisting analysis; but the scrapbook, sets of picture cards, and the stereograph have been found to be most valuable as individual study helps.

VITALIZING THE ELEMENTARY CURRICULUM THROUGH INDUSTRIAL ARTS

CARL H. HAMBURGER

Supervisor of Industrial Arts, Cleveland, Ohio

Mr. Chairman, Fellow Teachers:

May I picture our program of craft work, or Industrial Arts in the Elementary School, by means of slides? Before showing these slides I should like to briefly outline our program for you.

Craft work in the kindergarten and grades one, two and three should be taught in the classroom by the classroom teacher. The work would be largely that of projects which are integrated and correlated with the classroom curriculum subjects. I do not think we should be greatly concerned with the development of skills in these grades. I feel the greatest value comes from the motivation and inspiration of the subject matter through the building of projects, however crudely they may be made.

In the development of these projects we must consider the training of the teacher. I think every elementary school teacher should have some training in craft work. By and large, the majority of teachers in

these grades admit that interest in the curriculum subjects is much greater when taught with the aid of craft work in the making of projects.

In the upper elementary division, I feel that craft work should be taught in a specially equipped room with a specially trained teacher. This person should be one who knows the curriculum subjects and who has had some specific training in the skills of craft work. The teacher who has had some training in art makes the ideal craft teacher.

This specially equipped room I speak of should be large enough to accommodate 40 boys and girls at one time. Some means of segregating the groups of children into various areas should be provided. I believe cottages or divisions in the room, with proper identification such as "Woodcraft," "Decorative Art Metalcraft," "Textile Crafts," "Ceramics," and so forth, should be provided.

Some system of rotation should be allowed in the organization so that children may have an opportunity to use many kinds of tools and materials in making things they love to make. Besides the development of skills in the upper grades, we cannot omit the possibilities of vitalizing the curriculum subjects with the aid of group projects.

May I emphasize that in our craft program we make two types of projects: the individual project (taken home by the pupil), and the group or unit project which is thought of in terms of the curriculum subjects.

My first 21 slides will show several types of individual articles made by children in the elementary grades.

The remainder of the slides will show several types of integrated and correlated projects.

LIST OF SLIDES

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|----------------------------|--|
| 1. Wooden Toys | 17. Indian Loom Articles |
| 2. Wooden Toys | 18. Raffia and Weave-It Articles |
| 3. Decorative Boxes | 19. Wire Figures |
| 4. Wood Carvings in Relief | 20. Wall Hanging |
| 5. Wood Carvings—Figures | 21. Felt Projects |
| 6. Wood Carvings—Animals | 22. A Kindergarten House |
| 7. Copper Articles | 23. A Village Project—First
Grade |
| 8. Pewter Articles | 24. A Play House—Second Grade |
| 9. Soap Carving | 25. Early Cleveland Home—
Third Grade |
| 10. Clay Animals | 26. Early Cleveland Home—
Third Grade |
| 11. Clay Animals | 27. Early Cleveland Home—
Third Grade |
| 12. Clay Figures | 28. Early Transportation—Fourth
Grade |
| 13. Clay Articles | |
| 14. Indian Potters at Work | |
| 15. Indian Pottery | |
| 16. Indian Weaver | |

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|----------------------------------|--|
| 29. A Circus Project—Fifth Grade | 40. The Signing of the Declara-
tion of Independence. |
| 30. Horse of Troy—Sixth Grade | 41. The First American Flag |
| 31. Dutch Stage Setting | 42. The Westward Movement |
| 32. Marionettes and Puppets | 43. Industrial Power |
| 33. Diorama—Exterior | 44. Political Power |
| 34. Diorama—Interior | 45. "The Funny Little Book"—
First Grade |
| 35. Landing of the Pilgrims | 46. "Poppy Seed Cakes"—Second
Grade |
| 36. The First Thanksgiving | 47. "Little Pear"—Third Grade |
| 37. An Early American Colony | 48. "Tom Sawyer"—Fifth Grade |
| 38. The Indians | |
| 39. Early Transportation | |

It is evident, I think, that the program is of interest to the child. If nothing more, the child is taught one of the most important attributes of today's living, that of working with and getting along with fellow pupils in the construction of some unit toward its completion.

I should like to mention that we have pioneered in the field of teaching craft work by radio.

During the past two years we have been broadcasting regular lessons each week to approximately 3,000 pupils. Mr. Moore and I thought that such a thing was impossible. Nevertheless these programs have been so interesting and so popular that modesty prevents my telling how they rank with broadcasts of all the other subjects in the curriculum. They have certainly been a valuable addition to our program of craft education.

In conclusion, it is hoped that in the future more teachers will be specifically trained for this type of work and more academic teachers brought into the full realization of the value of this program as an aid in teaching their own subjects; that time schedules may be made to provide for longer and more frequent sessions for craft work in each school; that an authentic method of testing the achievement in craft work and its related subjects be instigated in order that the full value of the comprehensive course may be brought to the realization of all progressive educators.

INDUSTRIAL ARTS LABORATORY IN CHICAGO PUBLIC SCHOOLS

LOUIS V. NEWKIRK

Director Industrial Arts Education, Chicago Public Schools

The Chicago schools offer an extensive program of industrial education. Many types of instruction have been devised to meet the educational needs of Chicago's 500,000 public school children. Our program is not static. It must be continually revised and kept up to date.

The more common types of industrial arts education activities in Chicago are: the integrated craft program in the elementary school, handicrafts for the slow learning child, industrial arts courses for crippled children, the industrial arts laboratory, the technical sequences, vocational education and shop and drawing courses for adults in the day and evening schools.

I could speak at some length about our integrated program in the first five grades of the elementary schools or the technical and vocational courses in our high schools but I have been requested to limit my comments to the industrial arts laboratory program which is used in the ninth grade of the general high schools.

The industrial arts laboratory is a general education shop course for ninth grade boys. It provides an exploratory experience and makes a valuable contribution to the cultural, social and vocational growth needs of adolescent boys.

OBJECTIVES OF THE INDUSTRIAL ARTS LABORATORY

The general objectives of our industrial arts laboratory course are as follows:

1. *Interpret the modern industrial and trade world to boys in our academic high schools.* Today industry is so extensive and varied that boys need an opportunity to study the many types of industries and to learn what vocational possibilities can be reasonably expected if they decide to enter the industrial field. This objective is particularly important in Chicago because of the number and varied types of industries that are available.

2. *Provide handwork experiences with a variety of tools and construction materials typical of modern trade and industrial life.* The industrial arts laboratory provides the boy an opportunity to work with the common construction materials, such as metal, wood, paper, glass, plastics, textiles, leather and clay. These materials are worked with hand tools and small machines. They are used in a variety of projects and experiments to develop elementary skill and to objectify and illustrate important industrial processes.

3. *Provide opportunities for developing desirable personality AND SOCIAL TRAITS.* The industrial arts laboratory offers unusual opportunities for developing desirable social traits. The pupil may work as an individual, as a member of a small group, or as a member of the large group. He has opportunities to develop leadership and to work as one of the group.

4. *Provide craft experiences for leisure time interest and promote the development of the home workshop.* The industrial arts laboratory acquaints boys with a variety of craft activities and often provides the basis for hobbies that can be further developed out of school hours in the home workshop. The industrial arts laboratory teacher makes a

special effort to promote the development of the home workshop for the boy with mechanical ability and interest in developing the crafts.

CONTENT INDUSTRIAL ARTS LABORATORY COURSE

The industrial arts laboratory course is divided into eight large instructional areas as follows: Planning, metal work, transportation, housing, ceramics, textiles, graphic arts, and electric. Each one of these instructional areas encompasses a large section of the trade and industrial world. For example, the graphic arts includes printing, bookbinding, paper making, and illustrating; ceramics includes brickwork, glass, cement, and pottery; transportation includes aeronautics, waterway, railway, and automotive; planning includes sketcher, draftsman, blue-printer, designer, engineer, tracer, and checker; housing includes mason, carpenter, cabinet maker, plumbing, heating, plaster, and decorator; metal includes machinist, molder, pattern maker, and structural steel worker; textiles include preparation, spinning, weaving, and dyeing; and electric includes power, and communication.

These eight instructional areas were selected after an extensive study by a committee composed of high school principals and industrial arts teachers. The classification of the trades and industries into related groups helps in giving an organized over-view to the boys and simplifies the problem of organizing the equipment and instructional materials.

Each of the instructional areas of the industrial arts laboratory has been analyzed into the various phases of the industry or trade fields represented. A graphic analysis was prepared for each instructional area which shows important historical developments and a cross section of the area as it is today. These graphic analysis charts are used as one of the teaching devices in the course to help in giving the boy a related picture of each area.

METHODS OF TEACHING IN THE INDUSTRIAL ARTS LABORATORY

The industrial arts laboratory is a shop and drawing course. At least eighty per cent of the instruction time is given over to learning through the manipulation of materials with hand tools and small machines. However, the industrial arts laboratory teacher is not limited to a purely manipulation approach. He should not use one technique, but preferably all the techniques that are available. The more common methods used in our industrial arts laboratories are construction work, individual and small group work, teacher and pupil demonstration, related references, moving pictures and slides, bulletin board, charts, tests, and trips to related industries.

The development of trade skill is not significant in the industrial arts laboratory. However, the boys are taught the accepted methods of using the tools and materials covered in the course. For example,

they are taught the correct way to saw, drill holes, solder, set type, clut glass, and make electrical splices. The speed with which they do the tool operations of the course is not significant but it is important that they acquire good habits of procedure which will be of value to them later should they choose a career in the trade or industrial world.

Moving pictures of trade and industrial practice and trips to industry are of value in acquainting the boys with present day methods. The moving picture is used more frequently than the trips but two trips a semester is considered a minimum.

Individual and group projects are used in each of the eight areas of the industrial arts laboratory, but projects do not completely meet the needs of the teacher and pupils. Projects are frequently supplemented by brief experiments which show important industrial processes or which illustrate significant information. For example, in the housing units, experiments with different types of insulating materials are valuable in giving the boy a better idea of good building construction. In the ceramics units concrete slabs made with different mixes are tested for strength and in the study of textiles fabrics are tested to determine quality.

LABORATORY AND EQUIPMENT

The arrangement and physical equipment of the industrial arts laboratory is not standardized and cannot be completely standardized. Each industrial arts laboratory is designed and equipped in the light of the needs of the school and community that it is to serve. The most common arrangements are the one-room, two-room, three-room, and four-room types. The one-room arrangement is the least desirable because it does not provide adequate physical facilities and teaching staff to present a complete industrial arts laboratory course. The one-room type is used only in a small branch school where the teaching staff, number of pupils, and room space are limited. The one-room one-teacher laboratory can only present four or five of the eight units of the industrial arts laboratory course. It is, however, much better for purposes of general education than a shop which presents only one area. For example, a one-room industrial arts laboratory may present electrical, graphic arts, housing and metal and give the pupil an introduction to a large part of our trade and industrial world while a room equipped for only one type of activity is much more limited.

The two-room two-teacher arrangement is the smallest industrial arts laboratory than can present the complete course. Four of the eight units can be put in each room and the boys changed each semester. The two-room laboratory may have housing, ceramics, textiles, and planning in one room and metal, electric, graphic arts and transportation in the other.

TOOLS AND POWER MACHINERY

The industrial arts laboratory requires a variety of hand tools and construction materials but no large power machines. The fact that the work can be conducted without large power machines greatly reduces the cost of installation. A jig saw, electric kiln, potter's wheel, grinder, drill press, lathe, loom, small gas furnaces and small press constitute about all the power equipment that is desirable to teach all eight units of the industrial arts laboratory course. A one-room laboratory with facilities for thirty pupils can be equipped for around \$2,000.

INDUSTRIAL ARTS LABORATORY TEACHER

The teacher is the major factor in the successful functioning of an industrial arts laboratory. The teacher should be a man who likes to work with boys and who gets along well with boys. The essential training of an industrial arts laboratory teacher divides itself naturally into cultural, technical and professional.

QUALIFICATIONS OF CHICAGO INDUSTRIAL ARTS LABORATORY
TEACHER

Chicago has set up the following requirements for its industrial arts laboratory teachers:

1. College degree from accredited college or university.
2. Major in industrial arts education.
3. At least fifteen semester hours of education and psychology.
4. At least ten semester hours of physical sciences.
5. Two years of teaching experience.

THE FUTURE OF THE INDUSTRIAL ARTS LABORATORY IN CHICAGO

The industrial arts laboratory has been designed as the introductory course to the trade and industrial world. It has the same general function for the trade and industrial world that elementary business practice has for the commercial field or that the home arts laboratory has for the field of home making. The industrial arts laboratory should be the first course for all boys before they elect advanced work in trade and industrial education. We have at present 80 industrial arts laboratories with over 10,000 boys enrolled.

HOBBIES FOR CHARACTER BUILDING

A. E. ROBERTS

Scout Executive, Cincinnati Council, Boy Scouts of America

Reported by Glenn O. Wise

No one could analyze hobbies to the fullest extent, and realize their full value. Ulysses said "I am part of all I touch." Report cards don't show all that a child learns.

Hobbies may be classed as "desired" education over against academic or "required" education. While all education should be desired,

it is often not desired or enjoyed. A person doing a leisure time activity, or independent of leadership has a worthwhile means of growth when guided.

A boy's pockets reveal his heart's secrets. A boy who once had among his pocket collections a fish hook with a worm on it in a cork, now has the best collection of rare gems in Cincinnati. Airplane models present a very wonderful opportunity for teaching. Stamps are involved in history, geography, and coins are associated with history, geography, and government. If a youngster desires to study stamps and has a collection which constantly holds his interest, it can become the basis of the academic subjects required of him. Since the hobby is largely a leisure time activity it has the same value as any leisure time activity but in addition is not a time-keeper as are so many leisure activities, but *an educational process of the highest order*. May I urge you all to promote hobbies in schools, a study of hobbies for educational tools? Geography, transportation, government are out-growths. Other activities such as leaves-gathering—photography—printing—inks—lead to a consuming interest and life-time character.

SECRETARY'S NOTE: Mr. Roberts is a world-wide traveler and student of leisure-time boys' activities and education by "the natural way." His belief that an interested, busy fellow at worthy pursuits is similar to the U. S. aim of teaching method. Undoubtedly he is an authority on "Hobbies."

INDUSTRIAL ARTS IN THE NEW SECONDARY SCHOOL

GEORGE H. REAVIS

*Director of Curriculum, Cincinnati Public Schools
Cincinnati, Ohio*

Reported by Glenn O. Wise

What is the future of industrial arts? Where is it going in the high school of the future?

In the new high school of the future—the objective of industrial arts may be:—

1. Orientation—(explained later).
2. Technical competency—not trade training but generalized or prevocational training.
3. Avocational development—recreational, hobby work.
4. Consumer understanding—How to buy intelligently and use wisely goods and services.
5. Culture—Inspiration, appreciation and progress.

It may all change—we are guessing—the past decade indicates that we will see great change in the next decade.

Industrial arts comes into the picture now for reasons that were not justified 100 years ago. As long as the home, the community, the factory, etc. . . . gave youth the needed education—the school's function did not include the present objectives of industrial arts.

One needs to understand his world in which he lives. We are now building for orientation as low as elementary grades 4—5—6. And the orientation function will still be strong in the junior and senior high school.

Children formerly did not need school, as they got their education for life from home, community and its people. To keep house now we hardly need a bread knife; machines do the work for us. We must come to understand industrial processes, however, to appreciate and use these luxuries or our life development process is a failure.

Reading is now taught to bring equipment and readiness for later learning. Readiness to read before reading is the big drive of education in the primary grades. The biggest problem in reading is conceptual build-up. A printed word is only a tag for a conceptual idea. The biggest job in arithmetic is the conceptual build-up to get pupil ready for understanding it. That is orientation. Things in school must be made meaningful. Activities must be provided. Industrial arts has an important role in this.

The orientation function can be carried to the home shop. We can keep youth and adults profitably employed through home shop activities. The figures that show the number of home-work-shops is amazing. The radio has been one of the greatest forces for good of all the modern inventions. It helps to keep people home and develop life in the home. Many other new inventions take people away from home and are negative in influence or destructive. The automobile is a good example, the movies another. Industrial arts with its encouragement of home-work-shops and hobbies will go in that direction—toward making home a better and more influential place in our lives.

We cannot readjust immediately to change. It must be gradually done. So as the changing social order takes industry and work out of our lives, practical arts in the school take added significance—for the schools take on the training of youth for living.

Industrial arts will continue to serve this five-fold function: Through opportunities in this field the schools must furnish pupils the means of securing more orientation, more technical competency, more equipment for the wise and profitable use of education, and more cultural development. The field of industrial arts in the high school of the future is growing in importance and usefulness.

INDUSTRIAL ARTS FROM THE VIEWPOINT OF THE SUPERINTENDENT

C. E. VANCE

Superintendent of Schools, Danville, Illinois

This is the fifth time I have been asked to appear on a state or national program at a conference or convention, all, or a section of which was devoted to the subject "Industrial Arts." Each time the topic, "Industrial Arts from the Viewpoint of the Superintendent," has been assigned to me. Since I can't speak for the superintendents as a body, I suggest that the title should read, "Industrial Arts from the Viewpoint of a Superintendent." I find there is a diversity of opinion among school administrators as to the nature and the place of this area of learning in the educational program. Naturally this is to be expected, since those who are actually teaching and directing the industrial arts activities are not in complete agreement. The controversy over general and special education still persists, and the academic subject matter specialist continues to exert the most influence in determining the educational pabulum to be offered youth, irrespective of their interests and abilities.

It would be an extremely uninformed person who did not realize that the public schools, especially the secondary schools, are facing a problem, the correct solution of which is necessary if the experiment of universal secondary education, relatively new and peculiar to our own country, is to survive. It is common knowledge and need not be repeated here, the changes that have come about in the enrollment of the high schools. The causes of these changes are also known to all who profess even a superficial knowledge of the history of secondary education in the United States. All who are responsible for the administration of our schools have talked about the problems involved, and a few—too few—have attempted to do something about it. The time has come, in the opinion of many educational leaders, when all must do something about it. High schools which are adjusted to about thirty per cent of the youth who are academically minded, who possess verbal skill, who want the courses offered, or who are docile enough to accept them without any good reason, cannot continue to ignore the seventy per cent who can't or don't care to pursue the traditional curriculum. As has been pointed out by several keen observers, the time is fast approaching when some other agencies will take over the job the high schools are neglecting unless they bestir themselves. We need only to mention the work that the C.C.C. Camps and the N.Y.A. organization are doing for the youth who for the most part can be called the "educationally neglected."

It is not pertinent to this paper to go into detail in naming or trying to evaluate the various remedies that are being attempted. I do wish to disapprove of the commonest and easiest method of "watering down" the present academic courses in order that a respectable percentage of the pupils can get a passing grade. That is assuming that the academic courses as organized are the most essential for the welfare, happiness, and usefulness of all individuals, an assumption that cannot be successfully sustained, despite the weight of tradition. Such a plan also depreciates the value of those time-honored subjects that have their rightful place in the educational needs of many youth.

While I have yet to see a school with a completely integrated curriculum and have yet to be convinced that all subject matter partitions should be completely torn out, the tendency toward a unified curriculum seems to come nearer the solution of the problem than the aforementioned plan. The first question then to be decided is what should constitute the center around which to organize the unified curriculum. We who believe that the industrial arts are basic and fundamental will readily agree that they should constitute the core, although we need not expect agreement from the social science group.

Before developing this thought further, I wish to say I believe the academic subjects can be made more vital than they are at the present time. Each teacher can at least relate his subject to life. If he can't, there is little use in teaching it. Physics, with the environment full of applications of its laws, could be made interesting and useful and at the same time not be highly academic. The same can be said of mathematics, biology, chemistry, and the other subjects.

If pupils were allowed to select the subjects in which they are most interested and were allowed credit toward graduation for these subjects, meeting only the state requirements, which in Illinois are two years physical education and United States history, the academic teachers would have to vitalize their courses or be confronted with empty seats. This vitalization would be better even for those who would be required to pursue the college entrance curriculum. If majors and minors are not required for the seventy-five or eighty per cent of the pupils who will not go to college, these boys and girls will elect courses in which they are interested, in which they think they see an answer to some of their problems, or which they feel will be of use to them in the future. If this is done, and I see no reason for not doing it, the pressure will be greatest on the industrial arts department.

The traditional curriculum still predominates because it is the most easily administered. The philosophy was also simple and easily evolved. It was the duty of the school to present to each generation that part of the accumulation of learning of the past as was thought necessary. The pupil was measured not by growth, but by his ability

to remember and reproduce a certain per cent of this knowledge—at least long enough to pass an examination.

The project method, the activity school, progressive education are all protests against this narrow conception of education. Emphasis is shifting from subject matter as an end in itself to subject matter as means to an end. We have long known that there is no impression without an attendant expression, although the knowledge that the form of expression conditions the impression is of later origin. The old methods of instruction in most instances offered no other avenue of expression than that of memorization and repetition. Experiences effected little change in the lives of the learner. Our present day psychology emphasizes the motor processes rather than sensory impressions and recognizes behavior as a contributing condition to intelligence.

The essence of the activity program is that the learner does something with the material presented to him, and this satisfies a native impulse without which little of educational value will result. It is not difficult to secure interest in tasks that require some form of physical activity or manipulation. When this activity produces a desirable result it gives satisfaction to the doer. This is the incentive for further effort.

We are all aware of the fact that pupils, when they may, choose subjects that require physical adjustment. Industrial arts, laboratory subjects, art, physical education, band, orchestra, and typing are more popular with a greater number of children than are Latin, mathematics, literature, and science. The progressive school has made use of this knowledge. The spirit which pupils show in their chosen extra-curricular activities has a significance that the wise administrator will not ignore if he is to plan wisely.

The industrial arts field from its inherent nature provides opportunity for growth with less friction and resistance than do other courses. Nothing is closer to the real life of the learner than the great fields of human endeavor encompassed in a comprehensive program of industrial arts. What other fields of learning provide the attendant factors of interest, manipulation, purposeful effort, tangible and immediate results? We have just grounds for believing that industrial arts should constitute the core of a unified program if that is to be the ultimate pattern. I am convinced that industrial arts properly organized, because of its universal appeal and its closeness to the life of the pupils, will be a big factor in the solution of the major problem that confronts the secondary school.

There is one caution that is pertinent. Unless we are careful, and unless our philosophy of education is well grounded, there is danger of the same over-formalization in the industrial arts field as in the

academic. After courses are inaugurated, and even before, we are often tempted to set up prerequisites, schedules, and projects with little consideration for the interests and needs of those who will follow them. After its inauguration in our schools, manual training soon became formalized. Little attention was paid to differences in interest or ability. The emphasis on skill and the desire for standard achievements and the centering of attention on the product, narrowed the field and did not satisfy the innate desires and interests that most boys possess. Pupils for the most part liked manual training as taught only because it offered a brief respite from the regular routine of school work and to a degree because it satisfied the manipulation and construction urge.

No one will deny that the work of the industrial arts department must be well planned and organized. Unplanned work is at best haphazard and in most cases superficial. Liberalization of courses does not mean lowering standards. Unless the work in the laboratory or shop is properly grounded in an adequate educational philosophy, it may furnish no worthwhile educational experience. Much of the work in the so-called activity schools can be characterized by saying that there is plenty of activity but little learning. The reason for this is usually a superficial grasp, in the mind of the teacher, of the educational significance of the activity undertaken. Activities chosen for the sake of the activity alone and not for their educational value, will result in purposeless work which will lead nowhere in particular. The purpose of the school is not merely to entertain. The teacher must ever be alert to and conscious of the many educational experiences in each activity. Not only that, he must be aware of the fact that the shop organization, conduct, cooperative effort, economy in the use of materials, respect for the property and rights of others, and understanding of related information are in many cases of more importance to the future success of the individual boy or girl than the particular project under consideration.

While the work must be organized and progressive in nature, it does not follow that the teacher should not be allowed to cut across when the occasion demands. The simple to the complex is not always the best psychological approach. Interest, desire, and ambition are potent forces in understanding and accomplishment.

One faculty an administrator and teacher must possess is the courage to break a precedent. Recently the superintendent of a large city related the following experience: His attention had been called by the principal of one of the elementary schools to a boy of the fifth grade who refused to attend school. The principal had used every means known to him, persuasive and legal, to get the boy in school. The superintendent called on the boy and met with stubborn refusal. A suggestion that it was possible to have him placed in an institution

had no effect. The boy said he would go to jail rather than go back to school. In the course of the interview the superintendent found that the boy was very much interested in automobiles. He loved to tinker with them. Then the superintendent asked him if he would be interested in coming to the high school and work in the auto mechanics shop. This proposition appealed to the boy. After a compact had been drawn up in which the boy agreed to certain well-defined provisions, he was admitted to the auto mechanics shop. He possessed much ability; his attendance was regular; his conduct was exemplary; he became interested in other fields of learning, a lack of which stood between him and further advancement in his main interest. To many, such a procedure would have been nothing short of sacrilege. A few years ago such a procedure would have been unthinkable. I relate the incident, not because it represents a procedure that should be universally adopted, but because it represents the attitude toward youth that should actuate the teacher in his pupil-teacher relationships. He must realize that the boy and not his organization is the important thing.

One of our own grade school principals had this experience which shows how the satisfaction of the manipulation urge helped adjust a boy academically. The boy was a chronic truant. Finally it was discovered that he spent most of his time out of school tinkering up an old motorcycle. The principal urged him to bring it to school where he was allowed to work on it after he had made satisfactory preparation in his other work.

Another boy was kept in school because he was allowed to bring a 35 millimeter picture projector to school, where he reconditioned it and showed pictures in the school auditorium. Can anyone doubt or refuse to see the possibilities of industrial arts as a vital part of any educational scheme?

As the title of this paper indicates, my part is not to attempt a detailed discussion of shop organization, units of instruction, techniques, specific skills, and shop equipment. That must be left to the experts in the field. The word "viewpoint" suggests an over view. It is the duty of the superintendent after he is convinced of the educational value of the offerings of any department and its place in the general educational program, to convince his board and the public that it can and should be financed. It is the duty of the department heads and teachers to convince the superintendent that their philosophy is sound, that there is a need, that the work is well-planned, and that they can show by results that their offerings should be financed. I cannot refrain, however, from expressing an opinion on the matter of shop organization, because it has a close relationship to what I think is, or should be, the general aim of the industrial arts program. In the presence of so many of those whom I recognize as my superiors in the field

of industrial arts, it is with some hesitancy that I venture an opinion on what seems to be a controversial subject. I believe that the general aim in the public school should be avocational rather than distinctly vocational. This aim provides a greater variety of activities to suit the needs, interests, and capacities of the individuals. Accordingly, the general shop would seem best suited to meet the needs of such an objective. In making this assertion, I am thinking in terms of our own community, which is always a major consideration. There are many places where purely vocational courses are needed. But even there, there is danger of too narrow specialization. I believe in the general metal shop, the general wood shop, the general electric shop, but I won't argue the point with anyone. In addition to this, I think there should be provision made to enable anyone who desires and has the ability, to progress in the field of his choice as far as the finance of the school and the facilities will permit. To express my view of vocational education, I can do no better than repeat what I have written before and which some of you may have read:

"No one would question the obligation of the school to assist and direct any pupil toward the vocation or profession of his choice. But, as Judd points out, the difficulties that confront the administrator when he attempts to fit the school to every individual, are almost insurmountable. The lack of well-prepared and natively endowed teachers, the difficulty in organizing a curriculum or curriculums to give suitable preparation for the many lines of human endeavor, and the instability of life in modern society, all tend to direct the efforts of the administrator to more easily accomplished ends.

"The first step in importance is to decide what general education is necessary for all to enable them to live intelligently in a modern world. The next step, and by far the most difficult one, is to provide training to carry out such a plan. Such a concept of education would remove the conflict between general and vocational education. Until these difficulties are removed, it necessarily follows that the school must emphasize the importance of cultivating adaptability to the highest possible degree. If the individual is able to adjust himself to situations in his industrial, professional, and social life, the school will have gone a long way in accounting for its stewardship."

There are instances where placing industrial arts on a trade school basis can be justified, but I would disagree with anyone who advocated this as an ideal procedure. I prefer to consider industrial arts as an educational area, as we do the language arts, natural and social science, and the fine arts. If we accept adaptability as the goal, the industrial arts teacher will avoid extreme specialization in any trade. Compartmentalization in the field of industrial arts may be as undesirable as it is in the other fields. I am of the opinion that vocational training of a narrow type below the college level may deprive the individual of the opportunity to secure the educational benefits that a more general course offers. Although we recognize that the ability to make a living is of prime importance, we must not overlook the fact that "man does not live by bread alone." It is of as great importance how he lives. This concept will not allow us to undervalue the work of other de-

partments. It should create a feeling of responsibility on our part to see that the individual's training is not narrow but well-rounded.

It has never been my thought that the high school should turn out finished products in any department, nor does any intelligent pupil feel that that is the purpose of his schooling. The athlete does not participate with the idea that he is preparing for his life work. The boy in the foundry may or may not expect to be a foundryman. The members of the band do not in any great numbers expect to make music their life work. Nor is it the duty of the school to turn out finished artisans in any department. Rather it is the duty of the school to provide intrinsically worthwhile experiences which will enable the pupil to discover his capabilities, his interests, what his chances are if he elects to choose a particular pursuit, and to provide practice and training in that field, provided his aptitude warrants it and his interest is permanent. As stated above, the uncertainty and instability of the industrial world seems to favor the advisability of securing general adaptability to several lines of endeavor rather than narrow specialization in any particular trade or occupation.

I am not unaware of the movement to extend the high school training to six instead of four years. How soon this will come will depend on the demands of an informed public and the ability of communities to support it financially. Such a course seems necessary. The number of unemployed youth is increasing. Something besides C.C.C. Camp and the N.Y.A. should bridge the gap between high school graduation and employment for those who cannot or who do not choose to go to college. An ambitious boy or girl cannot be unemployed or unoccupied for long without loss of morale. In this extra two years industrial arts should play the most important part. Care must be exercised that we do not accept the easiest way out and follow the line of least resistance, which most junior college departments in our high schools have followed, and make this two years largely academic. Most of us would agree that these two years could well be spent in vocational preparation.

I hope I may be pardoned for mentioning what we are doing in our high school. I mention it only because it shows that we are trying in a small way to practice what we preach. The industrial arts courses are open to all who wish to enter. A few girls are enrolled in the mechanical arts department, some boys in the clothing and foods. Each pupil has the opportunity to secure training in the general wood shop, which includes carpentry, cabinet making, pattern making, and mill work. In the general metal shop he has sheet metal work; foundry practice; forging; welding; bench work; machine tool practice, including the lathe, shaper, drill press, milling machine, grinder, and buffer; and general lay-out work. In other departments he has electricity, auto mechanics, bookbinding, ceramics, mechanical drawing—including machine drawing, architectural drawing and design, and general blue-

print reading. All courses present related information. Some opportunity is provided to correlate the work with the local industries. Visits are made to places where the activities are carried on. None of the work is strictly vocational in the narrow sense of the term, but many students go directly into jobs after leaving school. One manufacturer said that the boys coming from our school were farther advanced in two weeks than the average apprentice after two years. All of the boys could have entered college so far as credit was concerned. There was no stratification that labeled them apart from any other pupil in school. We have resisted the efforts of our state department to make our courses vocational, even though they held out the bait of state and federal aid. We have not established separate courses in English or mathematics as required. Neither have we seen fit to accept the state's standard for teachers. We think our standards are higher and more in keeping with our general educational aims.

It would seem inconsistent in view of what I have said if I were to state that every boy or girl should be required to take work in industrial arts. I can say, however, that every boy and girl *should* take industrial arts. Personally, I have always felt just a little contempt for the boy or man who has no mechanical skill. I have about the same feeling toward him as I do toward the mechanic who in other respects aside from his skill is a roughneck. My idea of culture may not agree with that of Webster, but I cannot conceive of a cultured person being entirely one-sided. I think I have met uncultured men who have mastered the classics.

Much could be said for the value of industrial arts from the consumer standpoint if time permitted. The value of skills, interests, and knowledge derived from industrial arts as leisure time activities deserves amplification, but time does not permit this. I have met with and judged the products of a home workshop club composed of doctors, lawyers, insurance men, shop men, railroaders, and teachers. These men, drawn together by a common interest, were satisfying a fundamental human impulse. Boys and girls have the same desires. They should not be required to seek the satisfaction of these desires outside of school. The school should assist and direct these natural impulses that are so favorable to educational growth.

To give happiness and satisfaction to others, to develop skill in the unskilled, to help boys and girls grow and develop into good, capable, self-reliant, and independent citizens, is a worthy endeavor. It is our work. We get paid for doing it, and I cannot conceive any task to be more interesting or satisfying.

INDUSTRIAL ARTS FROM THE NATIONAL VIEWPOINT, IN RETROSPECT AND PROSPECT

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Industrial arts as different from some of the traditional school subjects came into the public school curriculum as the result of the *efforts of teachers*, teachers who by experience were acquainted with the workaday world of industry into which the majority of their pupils were destined to go after leaving school. To the *shop teachers* of those early days, and those immediately following them, should go much of the credit for the present development in industrial arts, as they had an abiding faith, manifested by their works, that the manipulation of materials with the common tools of construction was an effective form of educational training. Those early teachers who succeeded in securing the introduction in their public school systems of limited offerings in shop work, most of it in wood and metal, laid the foundation for the development of comprehensive programs in various shop activities together with a rich offering in informational content, that are found in many schools today.

In retrospect it may be said that during the past two scores of years changes in educational thought and practices occurring in the field of *general education* have had a highly stimulating effect for the development of industrial arts. Among such changes may be mentioned (a) a general trend toward basing, more nearly than formerly, the school curriculum upon actual experiences of life and providing pupil activities, in so far as possible, in *accordance* with the manner in which such experiences occur in life situations; (b) a trend in practice,—we have long had it in theory—toward providing pupil experiences in an increasing order of specificity; (c) a trend toward providing instruction in accordance with the developmental levels of pupils; (d) a trend toward a more real and practical *interpretation*, translated into pupil activities, of objectives in education that have long been generally accepted; and (e) a trend toward the organization of instruction in accordance with administrative principles that make the offerings feasible. All of these have been conducive to the growth of sound and enlarged offerings in the curriculum area of industrial arts.

We can predict industrial arts in prospect only from present trends. Therefore, an examination of present practices, viewed broadly as to whence they have come and the direction in which they are going, is necessary in order to form any opinion as to whither we are bound in

this phase of education. The following is an attempt, based upon reports and observations, to summarize what seem to be significant trends in industrial arts.

1. A DECIDED TREND TOWARD PROVIDING OFFERINGS FOR THE
REALIZATION OF GENERAL EDUCATION OBJECTIVES.

There is a strong tendency to consider industrial arts as an area in general education and not as a special subject or a special phase of education having specific occupational values. However, it is assumed that as pupils progress through the school and advance in maturity, the industrial arts work offered them will become more specific with reference to (a) the individual needs of the pupil, (b) the activities included in the program, and (c) the purposes the activities will serve in the adjustment of pupils to adult life. There is absolutely no conflict between industrial arts and vocational industrial education. The aims of vocational industrial education are specific for employment. It serves that large group of persons who are ready to enter upon definite training in some specific industrial occupation, preparatory to employment or who are already employed in such an occupation but need vocational training. Industrial arts meets the needs of all for educational experiences, of a general rather than of a specific character, (a) in the manipulation of materials of construction together with related knowledge, and (b) in the acquisition of information about industry, its products and services, and its effects in social life.

Industrial arts work has as its aim the realization of accepted general education objectives, as these are *interpreted* in terms of reality and of modern life situations. It makes of a relevant objective something more than a glowing generality forming a halo about a set of curriculum activities that contribute little toward definite and practical outcomes under the objective. It transforms the objective, *worthy home membership*, into pupil activities that are directly and immediately effective for the maintenance of the home. It vitalizes the objective, *worthy use of leisure time* by the inclusion of activities, in accordance with the maturity of the child, in which pupils like to engage during their leisure time. It makes of the *citizenship objective* an every-day experience in shop organization in the observation of industry at work, and in responsibilities for cooperation in the completion of a shop project and contracts for community enterprises.

Well-organized instruction in industrial arts today is in accord with the philosophy and principles underlying the *experience* curriculum. If anywhere in the school curriculum "*exercises*" still predominate, it is not in the industrial area. As a matter of fact, at the present time, industrial arts teachers are in the forefront of the movement to organize the curriculum on the basis of pupil experiences that conform to the developmental levels of the pupils. On the whole, industrial arts

work is in alignment with the objectives and principles obtaining in general education.

2. A TREND TOWARD BROADENING THE PROGRAM.

There is a trend toward broadening the program of instruction which is evidenced by a movement—

(a) To increase the number of shop activities included and the variety of media used, thus offering enriched opportunities for manipulative work—for values inherent in self-expression and exploration.

It is interesting to look over the literature of the past few years and find that instead of one or two shop activities formerly offered in a school, the number may be as many as seven. This broadened field of offerings appeals to more pupils. It subserves variety in pupil interests and makes possible self-expression—which is a fundamental principle in education—in a wide range of desirable media. Ceramics is finding a firm foothold in the industrial arts program; photography is making a strong bid for the interest of pupils; pewter and other alloys are gaining in favor as materials for interesting manipulative work. In addition to the increase in activities resulting from the introduction of a large number of materials in which pupils work, there is also an increase in the variety of activities included in the materials which have been standard media for many years.

(b) To include provisions, as a part of the industrial arts program, for the acquisition of *information* about industrial products and services for users' values. For example, provision for the development of information of value for the selection, purchase, use and care of the products and services of industry is an observable trend in industrial arts programs. With reference to instruction for this purpose it is pointed out that (1) it ranks high in values for certain important life experiences; (2) it should be given by teachers qualified by both practical experience and education to analyze and evaluate the industrial products included for study, with reference to their design, construction, workmanship, and material; and (3) it may be given as informational content—for pupils with a proper background of experience for understanding the instruction—without the requirement of construction work.

(c) To include provisions, as a part of the industrial arts program, for the acquisition of information about industry and its influence on human affairs—for general industrial intelligence contributing to the social values of education. The importance of this is appreciated when we give thought to the fact that we live in a society, the predominant element of which is industry—industry characterized by the power driven machine. The development of the machine and the production of power and its universal application, together with the industrial

products and services resulting therefrom, are determining, as does no other single factor, the pattern of our social order.

For example, a labor saving machine is invented and thousands of persons are thrown out of employment with the result that a social practice must be formulated to aid in the readjustment of these persons to a state of economic independence; a machine for more rapid transportation is perfected and communities are merged and community objectives, standards, and social attitudes are changed; a machine for more quickly and more perfectly transporting commodities displaces former methods, and our standards of diet are changed.

The trend is definitely in the direction of broadening pupil experiences in industrial arts to include *information* that will help toward an understanding of industry and its products and services and their influence in our social order. In connection with this thought it is here pointed out that some of the so-called social science subjects, taught by an academic teacher from a textbook, will probably in the future be included as an integral part of the industrial arts program. This is logical for the reason that Industry is a *component part* of our society, not as is often mistakenly assumed a thing *apart* from social life—something that merely affects social life.

3. A TREND TOWARD A GENERAL RATHER THAN A UNIT SHOP FORM OF ORGANIZATION.

If a single outstanding trend of the present were to be used to predict the future of industrial arts work, it most certainly would be the trend toward the organization of pupil experiences for instructional purposes around the central idea of the general shop. Probably nothing in industrial arts work has shown the growth on a country-wide basis as has the general shop—especially for the junior high school level. The reasons for these are obvious. The general shop form of organization provides for: (a) a variety of media and consequently of activities for pupil experiences in manipulative work for self-expression and for exploration; (b) the large variety of activities included make it more nearly possible to provide pupil experiences in accordance with their interests and developmental levels than does the unit shop; (c) it accords well with the educational objectives and principles underlying the organization of the junior high school, in which industrial arts work is now generally required in the first two years; and (d) the form of organization and the content of instruction, characteristic of the general shop, makes it administratively possible to offer industrial arts in a larger number of communities than would otherwise be possible. The form of shop organization is a condition for the inclusion of industrial arts in the program of many of the small schools, of which there is a comparatively large percentage.

4. A TREND TOWARD INCREASING ENROLLMENTS.

Enrollments in industrial arts are increasing in many places. This is due principally to: (a) The increasing appreciation of industrial arts for the realization of general education objectives; (b) more schools than formerly are offering free electives, with the consequent result that more pupils are taking industrial arts; (c) the growing concept of industrial arts as an *area* in the school *curriculum* rather than as a *school subject*, is affecting favorably the proposal to make industrial arts available in more years and to more pupils, including girls.

5. A TREND TOWARD INCREASING THE QUALIFICATIONS OF TEACHERS.

The qualifications demanded of industrial arts teachers with respect to general education are being increased. A college education is now a rather general requirement. In some places a fifth year of work is being thought of as a requirement. The desirability and effectiveness of such extension of teacher qualifications are, however, conditioned by the kinds of educational courses provided for teachers. Probably no great advantage would accrue from having industrial arts teachers merely take more of the academic subjects. A great advantage may be had, however, from giving industrial arts teachers a baptism of professional education including attention to present movements in the whole field of education, to administrative practices governing the organization and operation of public school systems, to the psychology of child life and development, and to the study of changing social patterns in life and the part that industrial life plays in such changes.

6. A TREND TOWARD IMPROVED PHYSICAL PLANT FACILITIES.

There are scattered throughout the country some examples of housing arrangements for industrial arts work that give encouragement to the hopes of many interested in improving physical facilities for industrial arts and point to trends that may influence future planning for this purpose. Almost every State has some good examples of what good housing facilities are. There are a few State teachers colleges that have housing facilities in keeping with programs organized in accordance with modern ideas for industrial arts work. Special attention has been given by these institutions to physical facilities for shop activities of wide variety, for reading and study, for sketching and planning preliminary to construction projects, for museum articles and materials for instructional purposes, for display of completed work of students, and for construction materials and tools.

State departments of education are giving more attention to and exercising greater influence over school building construction than they formerly did. This provides an opportunity for persons working in in-

dustrial arts to present a case for both adequate physical facilities and curriculum offerings.

7. A TREND TOWARD EXPANDING INDUSTRIAL ARTS ACTIVITIES BEYOND THE SCHOOL SHOP

The interest developed in industrial arts is carrying beyond the limitations set by class periods and beyond the confines of the school shop. In some places arrangements have been made for pupils to work after school hours in the school shop, kept open for the purpose by a teacher. Often schools organize various kinds of industrial arts clubs and also sponsor through the teacher, clubs organized outside of the school. It is a common practice in schools to construct projects such as airplanes, model boats, and kites and to sponsor competitive contests, frequently on a community-wide basis, in their operation. Such construction projects in a school often lead to further work on them outside of school hours, as club or home workshop activities. Some projects serve a community interest. For example, making and repairing toys to be distributed at Christmas time, building bird houses to be placed in parks and preparation of materials for the celebration of festal occasions. All these activities extend the services of the school to the community. The program of the industrial arts is also extended by well-planned visits to industrial plants.

8. A TREND TOWARD A KEENER REALIZATION OF THE VALUE OF INDUSTRIAL ARTS FOR GIRLS.

There is a growing consciousness on the part of educational bodies that industrial arts work ought to be extended to girls in accordance with its value for the realization of educational objectives of first importance. One of the retarding factors in the extension of industrial arts opportunities to girls is the *reluctance*—partly but not wholly due to administrative problems—of school administrators and also industrial arts teachers to reorganize school programs so that girls may be accommodated in a satisfactory program of activities in industrial arts.

Regardless of the fact that these adverse conditions generally obtain, there are in some schools examples of special activities—in addition to those general ones included on the junior high school level—that may be expected to set patterns for future development that will have significance for girls. Among such may be mentioned:

(a) House planning.—A few schools are offering, either as a separate unit in the industrial arts area of the school curriculum or as inclusions in other curriculum units, opportunities for the development of abilities valuable for the planning and construction of a home. The expected outcomes include the ability to read house plans found in general literature, such as articles dealing with the home, the ability to express one's ideas for a house plan in the form of sketches which may

be used as a basis for an architect's drawing, the ability to plan intelligently—as a result of assigned readings and class discussions—the construction of a house.

(b) The use of electricity in the home.—This involves pupil experiences with electrical equipment used in the home, together with the necessary study and instruction, that will develop abilities for the selection and operation of such equipment and for making repairs that are *feasible* for the user to attempt.

(c) Home mechanics.—Home mechanics can make a large contribution if emphasis is placed upon knowledge and manipulative abilities to do repair and construction work that is feasible for the home maker to undertake.

(d) Art jewelry.—Art jewelry that emphasizes manipulative work, together with design, provides for many pupils a desirable material medium for self-expression of an aesthetic character.

(e) Ceramics.—Manipulative work and design in the creations of useful and ornamental articles from clay have always and do now offer a challenge to self-expression.

(f) Wood finishing.—Wood finishing for the development of abilities, both manipulative and informational, that function in the maintenance and care of the home is of exceptionally high value for adjustment to home life.

(g) Photography.—A number of schools are making provisions for photography that include instruction and opportunities for taking pictures, developing films, and making prints.

In conclusion it may be said that, in general, the trends in industrial arts are in step with modern principles of education. They reveal adherence to the principles governing curriculum construction in accordance with the assumption that the curriculum should be closely related to life experiences and situations. The trends in this field reflect the theory that to be educated one needs abilities to understand and participate in the life which surrounds him.

THE FUNCTION OF ART IN A DEMOCRACY

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It seems particularly fitting in this company that a certain unity among the arts should be considered, particularly with respect to their place in a democracy. The *sine qua non* of a democracy, I believe, is that every individual and that individual's characteristic artistic expression be given a receptive audience. Then each art must be ac-

corded its proper value with reference to the total meaning of the democracy.

The chief obstacle to such open-minded evaluation of the arts results from a sort of intellectual snobbishness which maintains that some arts have a higher "spiritual" value than others. This mood of thinking can be recognized when people insist upon holding to a distinction between what they call the "fine" and "applied" arts—between the "free" and "servile" arts as they were dubbed in the Middle Ages. In a consistent democracy we must hold that all arts are free with respect to their inspirational expression and, paradoxically, that all are bound to proven formulae with respect to their communicability.

The Western Arts Association is to be complimented upon the distinct effort which it has made to break down the barriers between the arts, particularly with respect to their teaching in the public schools and colleges. The philosophy and technic for this constructive task may be furthered in three ways. One is to find out where the distinctive barriers were first raised and the false reasoning involved in their building. The second way is to examine and completely compare any two works of art from the two categories involved, so that the distinctions will disappear. The third way involves a review of the fortunes of the various arts within various types of political and social culture patterns. In this paper I shall give most of my attention to the third way; but I do not wish to neglect the others.

Most of the blame for the false distinction between the "arts" and the "crafts" may be laid at the door of that inspired but somewhat biased Greek thinker, Plato. At one time this philosopher wrote that "All art is making." He was, however, not very careful to distinguish between "careful" making or technical skill and "inspired" making or art. In other words, he also seems to have thought that "All making was art." For this mystical moment which links art and science one should compliment Plato, for here he is closest to a democratic view.

If one checks through all the works of Plato to find which art he mentions most, this will be found to be the art of the philosopher, who creates mental concepts. From this position the idea eventually grew in Plato's mind that an art with the least material body was the finest because it was the most spiritual. In such an evaluation music must be accorded the highest place, because it has the least tangible body. Following Plato, the philosophers of the middle ages reasoned in this way and perforce they accorded music a place as a free or liberal art along with astronomy, rhetoric, mathematics and dialectic. Obviously, such arts as pottery, sculpture, and painting were particularly "servile" in this scheme. To the schoolmen the stained-glass windows were no art whatsoever.

Next to the art of the philosopher, in Plato's scheme, came the art of the general, which seems to have appealed particularly to this fascist-minded Athenian with his military Dorian ancestors. The art of the poet, who was always a musician in Plato's time, appears only in third place. A statistical survey of Plato's uses of the term art places painting and sculpture far down the line after the arts of the doctor, farmer, shipwright, and the weaver. Plato liked the abstract design of woven patterns, which seemed more spiritual than the imitative physioplastic design of his contemporaries, Praxitiles and Meidias. So weaving was considered better than sculpture and painting.

Though man's thinking concerning the arts and the sciences has clarified somewhat since Plato's day, we still fall heir to and use unconsciously in our arguments much of his false reasoning. One might better begin by considering the various activities or arts of man first with the purpose of discovering the differences between those which do not benefit the human race as a whole either physically or spiritually and those which might be called the life-preservative arts. This would at least eliminate the fascist generals whom Plato valued so highly.

How foolish appears the distinction between the "free" arts and the "servile" crafts when one compares two excellent works from these separate categories. Consider, for example, a Chinese celadon bowl along with a medieval madonna, or, if one prefers something nearer home, a painting by Rembrandt and a teapot by Paul Revere. In every one of these *objets d'art* appear the same three primary values of use, association and form.

Consider the penny as a work of art with reference to these three values. It may be said that the penny speaks to us in at least three different ways. As a simple token coin, it claims a certain use value, for it will buy such things as a postage stamp, a piece of chewing gum, or some chocolate. Curiously, in terms of copper, it would actually buy several times its own weight in metal. That is why it is called a token. Every other work of art, like this penny, has a certain use, or worth, value. This consists of what it will buy in terms of human enjoyment, of instruction, or in some cases, of mystical religious inspiration. One thing always to be remembered is that every significant work of art has some use.

The penny, however, has much more than its use value. Observe particularly the side bearing the portrait head in low relief. Here Lincoln's rugged, kindly features are a reminder of the highest ideal of a democratic man—a leader of the people, for the people—elected by a free people as a whole. It seems fitting that beside this head should stand the word "Liberty", and above this head a statement of belief: "In God we trust." The penny, then, may be observed from

this second point of view, which has very little to do with what the coin will buy. Anyone who examines this work of art in terms of its combined subject—Lincoln, "In God we trust," and Liberty—is considering its literary or, as the psychologist would say, its associational value. Practical people are likely to stress the use value of a work of art; preachers, teachers, and others who are interested particularly in mankind's spiritual welfare tend to cherish its associational values.

There is, moreover, still another way in which this work of art may be examined, from the point of view of the professional designer. Notice that the area covered by the portrait head itself is about equal in extent to that occupied by the shoulders and coat. This mass is placed directly on the diameter of the circle. The line "In God we trust" runs around the top border. "Liberty" is so placed in the space at the left that it looks just about right, and the date has its place below the necktie. To improve upon this arrangement would be difficult.

This last, the formal aspect of the work of art, demonstrates what is most truly its international language. In Italy, France, or Germany, your penny would buy nothing, and most of the people would not understand the words. In none of these countries would the face of Lincoln appeal to the emotions of the people in general. But in all these countries there are many who would understand that the coin is well designed.

In writing about the historical development of art it is of course easiest (because we use words as a medium) to stress the associational or literary values. Although words alone present a one-sided picture of art as a living thing, I shall give some space to the story of art here, chiefly because this is the way in which you can most clearly demonstrate to administrators and colleagues outside the art field the peculiar function art has had in man's social development, and its possible service to the growing world democracy.

Art, when considered solely as man's best means of expression, may of course convey to others everything which man is capable of thinking and feeling. Any review of the world's culture will show that at every stage of his development man has always tried through his art to express his varying attitudes toward life so as to make them a permanent, effective means of spiritual communication. It is logical to assume that man will continue to invent new attitudes as he discovers new aspects of the universal creation. Further, as he achieves new relationships with his fellow men he will always continue to express these attitudes in his art.

In most ancient times, as the human emerged from the animal world, struggling under the commandment of God toward his place "A little lower than the angels," one finds him pointing in the caves

those pictures which he hoped would help him more effectively gain a food supply. As the climate was changed by the last retiring glaciation, and the herds of game retreated into the icy north, there grew among men a scientific intelligence akin to that which created his art. Then, with the help of their home-loving women-folk, men domesticated some of the animals, learned to plant the fertile seeds and to use the hearth fire for the manufacture of cooking utensils. Forsaking their rock shelters and crude skin tents, impelled by the natural propensity of woman to construct homes for the children, humans built huts of mud, wood, brick and stone. One must not forget that in primitive society the home planning was largely the function of the woman who thus appears as the most natural architect. She it was who encouraged the useful weaving, the basket-making and the construction of pottery in which the grain might be stored, in order that man might have leisure to stay at home and appreciate her handiwork. Thus, with the time rescued from the active flux of life, man turned to building more monumental architecture, erecting his monumental stone graves and temples.

Although the Egyptians lived in a despotic state whose Pharaoh was not only the lord of life, but indirectly the ruler of the dead, the average man gained some time, when not working upon the great temples and pyramids, to carve those delicate household utensils which brought joy to his everyday life. In these he escaped the burdens of his fear into a realm of beautiful unified nature. In contrast to the Egyptians the people of Mesopotamia, under the impulse of fear, and with no hope for a happy after life, built great glazed sky temples or fortress cities with which they strove to awe the peoples around them. Their sculpture and painting stressed their war-life prowess, their tremendous vitality, and the cruelty of their despots.

The second period of man's cultural development, characterized as the classical or Graeco-Roman era, is significant for man's attempt to escape the tyranny of superstition and of dynastic wars. In this period men first conceived freedom of the will and its concomitant—democracy. Even in the earliest Cretan-Minoan cultures, one may discern two religions (one of the underworld, the other of the sky gods) coming into balance. On Crete the gloominess of the Egyptian underworld and the cruel massiveness of the Mesopotamian fortress wall-paintings first gave way to an intimate, humane art, free and joyous in quality.

As this tradition carried over to the developing Hellenic culture, one may perceive pictured in the mural arts of Attica during the Periclean age sympathetic, dancing, rhythmical groups of people who, although moving together, never completely submerged the individual. There is about all Hellenic art a statement of that paradox, the demo-

cratic community in which the individual is essentially the state and the state is the individual. The Greeks invented philosophy and science. These two exploratory modes of thinking led naturally to great diversity of style and to the freeing of man's power of self-expression. In the early days of Greek culture, when men moved together for communal enterprise, the arts tended to develop and represent an ideal type—the abstract, perfect, man who is the ideal image of all men.

In later Hellenistic times, when freedom degenerated into anarchy under various dictatorships, distinct individualistic expressions became common. Then each petty nationalistic state developed its own style, until at last all styles were absorbed in the expanding Roman empire. Under the Romans the Greek artists became slaves. The high idealistic content and the visions of the sublime inherent to the sculpture of Phidias and the paintings of Polygnotus, to the tragedies of Aeschylus and of Sophocles, gave way to the over-theatrical, the charming, the merely pretty and grotesque. Again, under the driving will of "divine" Roman emperors, buildings became massive, ornament lost its functional significance or was used merely for decorative display. Under the Romans one new invention in the realm of art appeared to suggest new vistas for mankind. Here and there a free Roman citizen, a Horace or a Cicero, a Pliny or the Emperor Marcus Aurelius, himself, began to conceive of the world as one great nation. To these the universe of nature was as an almost beneficent creation of which man was a part. For such world-spirits Graeco-Roman artists created the first landscape paintings.

As the Roman empire disappeared into the middle ages, the Christian's dream of a great religious brotherhood gradually created a style in whose designs one may trace the influences not only of Graeco-Roman thought but also of Egyptian, Syrian, and Persian motifs. A new thought-component, something weirdly mystical and half savage, contributed by the forest-dwelling people of the north, also appeared. The artist of the middle ages conceived that all of life was a battle between the forces of light and darkness; of good and evil. This was the concept of the northern Celto-Germanic man whose transcendental, often illogical, though deeply intuitive, manner of thinking created the dominating pattern for medieval art. Of necessity this Faustian man created a vision of the City of God in the Gothic cathedral which, although built of stone, seems to transcend the material. Here endless vistas, mysteriously illuminated by the rich colored light from stained glass windows, draw out the soul toward ecstatic union with some mystical deity who is at the same time a judicious father, a loving mother and a creative son. The Trinity which dominates medieval thought in its essence approximates the spirit of a perfect home. Had the middle ages continued without

the commercial rivalries of developing nationalism, it is quite possible that all the peoples of Europe would have eventually united to build a home-like spiritual environment, a united Europe, in which warfare would have played a minor role and in which the decorative arts would have made life much more pleasant.

The fourth and last period of man's cultural development was brought about with the discovery of the New World. After the year 1500 American gold flowed into the coffers of Europe. An economy which had been essentially agricultural and domestic became, with the new development of trade in the sixteenth and seventeenth centuries, an aggressive rivalry between nations. Protestantism, stressing the freedom of the will, appeared in the northern countries to partly replace the more unified medieval Catholicism. The printing press, invented in Germany, or brought from China, caught up the recently revived culture of the Graeco-Roman philosophers and broadcast its bound pages to the world. Concurrent with these cultural changes, mechanical inventions and the rediscovery of natural phenomena through scientific research led to the machine-dominated modern world.

In this last period the artist, freed from the restrictions of the medieval church and of the guilds, became the highly individualistic creator of the Italian Renaissance. Then he began not only to create new appearances for old ideas, but to discover new ideas through the medium of his own artistic expression. During the struggle between the old Roman church and the new Protestantism, the Baroque style, which stressed color, flaming curves and emotional effectiveness, was used as a propaganda art to lead men back to the church. In the northern Protestant countries realism and naturalism appealed most to the free-thinking burghers. Under these philosophies Rembrandt, Vermeer, Hals and Manet created that pictorial art with which we are forced to become most familiar in our art histories, where painting is usually written about as the "fine art" *par excellence*.

The most significant creations of this final period were actually those which arose with the help of machines—the opera, the symphony, the motion picture, the automobile and the skyscraper. These arts all depend for their effect upon cooperation between large groups of individuals. They attempt to capture not only painting and sculpture, but sound and the dance. And they bring us directly to a consideration of the arts in our own day.

We inherit all the modes of thinking held at various times in these differing cultures. Reviewing the various uses to which man has put his powers of artistic expression we find him striving to explain his desire for freedom and his yearning for security. These are the two great contrasting forces underlying all his religious belief.

But love of his fellow man, the desire to produce better offspring, and a desire for democratic leadership which will bring order and social stability to the whole world are all instinctive drives which influence his art.

When he has achieved leisure time through invention, man tends to indulge his propensity for fantasy and play by arranging and rearranging the formal parts of his compositions so that they will be more effective emotionally. In our own times, when some esthetes have become very sophisticated, as they were once before in the late Graeco-Roman period, they have even tried to express playfulness or formal arrangement for its own sake. They have coined the phrase, "Art for art's sake," to express their position. Not only that, but in our age of universal wars, of political, social and religious anarchy, some men have attempted to express the chaos and formlessness, or the very lack of meaning in their art. Such movements as expressionism, futurism, vorticism, dadaism and suprematism have resulted from this attitude.

It is precisely when we consider these arts, which usually lack universal appeal, that the true nature of art at last impresses us, for to express even formlessness effectively, one must have some sort of form, if for no other reason than to achieve a high degree of dramatic contrast. True chaos, anarchy and meaninglessness, appear to be an inexpressible negation of both natural and humane values. Complete, endless and absolute revolution would have no laws and could not be constructed, created or arranged with art, for art by its nature needs life's rhythmical sequence, planned contrast, unity, harmony or some sort of equilibrium in order to communicate the concepts of the artist to the beholder. Only in the unnatural world of insanity may the artist work completely and indefinitely without the need of an appreciative audience. Even the insane, when they first turn toward sanity, are most anxious that their artistic productions be observed and understood by their nurses. The psychiatrist looks for this desire to communicate ideas as the first indication of a possible return to sanity.

From time to time in the history of man's culture nations and groups of individuals escape or are forced by the pressure of other groups from the sane path of social intercourse and healthy commercial activity. At such times, the masses return to the earliest primitive culture stages and become armed mobs. Then the various forms of nationalistic religious fervor carry away with them to the battlefields all normal cultural values. In war, nations conceive that they must forsake their most humane, religious, moral and political faiths. Each in turn comes under the influence of its war priests or dictators and all their energies are focused upon the task of beating the insane neighbor.

It is at such a time and in such a situation that the essential nature of the artist and the artistic creation stands out most strongly by contrast. For art is essentially peaceful, constructive, free-willed and sane. Art preserves life and unifies the soul of each of us while it suggests our common brotherhood. Art has always concentrated in each creation its acceptance of the culture pattern which it celebrates, with a suggestion (the inspiration) for a way to better that pattern. Art communicates its joyful, healthy life-preserving thoughts and feelings to the entire community of which the artist was a part.

Thus the work of art stands eternally as opposed to the warlike work of destruction. The statue, the cathedral and the symphony are everlastingly opposed to the cannon, the bombing plane and the battleship. The democratic artist affirms, "It is humane and beneficial to live and starve and suffer that humanity may at last triumph and a friendly God of justice and mercy rule the world." Every great work of art has resulted from the inner struggles of some great human spirit as a victory for God and man over more primitive forces; those devils which stir up the nations to fight each other in order that a few may gain advantage over the rest of humankind.

The work of art, I affirm, is a beacon lighthouse in our chaotic storm-swept sky. When the dawn of reason at last breaks over the world, it will be seen as a significant signpost on the roadway to the Christian City of God. In the full light of a peaceful day, when the insanity of nations has passed and commerce is again resumed, when free peoples sit down at the democratic counsel table together to discuss a holy war against our common enemies, pestilence, disease and the insanity of warfare itself, we shall find that the work of art is a pleasant living room where happy companions meet to dine and discuss together as we are discussing here the worth-while things of life. In this New World architecture—the democratic home—we shall find that the great artist adventurers of the past have long been waiting for us with rare treasures. The function of art in a democracy is to stand as a symbol of mankind's divine ability to conceive and perfect a world democracy; to join our hands with those of kindred spirits in all times and in all places for the task of building a peaceful human brotherhood.

CATHOLIC ART SECTION

THE SUPERINTENDENT LOOKS FORWARD

REV. CARL J. RYAN, PH. D.

Superintendent of Schools, Archdiocese of Cincinnati.

The day is past when we need all the time of the elementary school period to teach the three—or in Catholic schools the four—R's. We now endeavor in the primary grades to lay a solid foundation in reading so that the child can more readily help itself. Aided by better teaching, improved text books and supplementary devices, we can give in the elementary school not only a command of the tool subjects, but an enriched curriculum in which, I believe and hope, music and art will occupy a more important place than they do today.

In the elementary school, I believe, the aim of teaching art should be to give every child a knowledge of the more fundamental principles of art, the ability to express itself in some simple forms of art, and to acquire some appreciation of what is beautiful in art. We know that children differ greatly in their ability to learn reading, writing, and arithmetic, but we do not limit the teaching of these subjects only to those who show special aptitudes in these subjects. So it is with art. It is not something to be limited to the child with a natural talent for painting, drawing, or other form of artistic expression. It is for every child.

In the teaching of art, I believe, there should be a systematic development of the principles underlying it. In teaching music, we do not begin with the random thumping of a piano, and hope that somehow or other the learner will absorb the rules of harmony. On the contrary, music is taught in a systematic manner. I believe it should be the same in art. Not that art is to be taught merely by formal abstract rules without the opportunity for self expression. The two must go together. What I protest against is the assumption that creative work means the production of something totally unlike anything that ever went before, and that the systematic teaching of principles is synonymous with mere copy work, and hence destructive of creative endeavor.

If art is for every child, then the emphasis must not be on the production of artists. Only a small minority will ever achieve distinction in the field of art. The aim must give every child an opportunity for self-expression in means suited to its ability. Many a child who could never produce a freehand drawing or an oil painting of any merit might be able to turn out a very creditable border design, a dish made of hammered brass, a leather book cover of some merit and which would be a genuine source of pride to its maker.

Not many Catholic elementary schools are able to provide special teachers of art. Hence, I believe, the art program in the elementary school should be within the capacity of the regular classroom teacher to handle. As the period of preservice education of our Sisters is lengthened, they have an opportunity to acquire a better knowledge of art before they enter the classroom. Furthermore, if we get rid of the notion that art is something only for those with a natural talent for drawing and painting, we will give to the teacher, who may lack this special ability, confidence in herself that she can still do something in the teaching of art. I grant that a teacher with a well-developed artistic ability is preferable, but unfortunately such is not always obtainable for our elementary schools. Nevertheless, I believe the average elementary school teacher can become proficient enough in this field to give quite adequate instruction to the children in her class. Given some measure of instruction the creative efforts of the children will find a natural outlet which in some cases will surpass the best efforts of the teacher.

In the high school, I look forward to the day when every high school will have an art teacher—one who has specialized in this work. Students of superior talent should be given the benefit of a specially trained teacher. It is quite possible for some schools to work out an arrangement with an art academy, whereby students of marked ability will be able to take work at the art academy and be given credit for it as part of their regular high school course.

I look forward to the time when the handicrafts will become more common in our Catholic high schools—not excluding, of course, their use in the grade schools. We hear so much today about education for leisure time activity. I think one of the most satisfying forms of recreation is the working in metals, wood, leather, cloth, or other media where the urge for artistic creation can find an outlet. I presume you are all familiar with the strides which the handicrafts have made in the Scandinavian countries, particularly Sweden. I think we, in this country, could do more along this line with great profit to ourselves.

In our Catholic girls' high schools, much attention is given to home economics, including interior decoration. This I regard as a particularly wholesome thing. Since the vocation of most of our Catholic girls is homemaking, anything that we can do in school to further the ideals of an attractive home should be encouraged. A family that takes pride in an artistically arranged home is apt to be a family where the center of gravity is in the home and not outside it.

Apart from art as a means of self-expression, I think the high schools should carry forward the study of art appreciation, the foundation of which was laid in the grades. I don't limit art appreciation

to the ability to enjoy an oil painting. We should be able to recognize and find enjoyment in true art wherever we see it, whether in the architecture of a building, the landscaping of a lawn, the silverware on the table, an advertisement in a magazine, or the typography of a book—of which incidentally there are some exquisite examples today.

I look forward to the day when every child coming from a Catholic school, whether elementary or high school, will have a better knowledge of liturgical and ecclesiastical art. It would be ungracious to find fault with those who have gone before us and have built up the Church in America, but we all recognize the fact that in the past, the canons of good taste in art have often been grossly violated. We are now on the road to better things. Churches are being erected throughout the land, that are gems of true Catholic architecture. The liturgical movement is restoring to our churches some of the fine traditions of church music. Has the Catholic school kept abreast of this movement in teaching the children to appreciate these things? How often are classes taken to a church—one which is really a work of art—in order to give the children some appreciation of true ecclesiastical art? To what extent is the symbolism in our churches known and understood? I am afraid not often. But I look forward to the day when an education in a Catholic school will leave with the pupil a lifelong taste for and appreciation of the better things in liturgical and ecclesiastical art.

THE GOAL OF CATHOLIC ART EDUCATION

REV. CARL R. STEINBICKER, S. T. D.

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It is the end of all education worthy of the name, whether the teaching of children, or the guiding of adults, or self-discipline, to impart good and reasonable views as to what is true and what is false, what is virtuous and what is vicious, what is beautiful and what is ugly. And education includes, or should include, every faculty of man. The intelligence should be informed about what is better and what is worse, the will should be trained to pursue the better and to fly from the worse, the emotions should be trained to feel pleased with the better and pained by the worse. All this may be dry and abstract; but in our world, anarchy is so rampant that it is desirable to state explicitly what in times of order would be assumed without statement.

The impulse toward some kind of artistic expression, and the delight in such expression when found, is to a great degree subconscious or instinctive. But man must, in order to develop it, work, and take trouble and deny himself and so educate himself. He is

capable of extreme perversion in this matter. He may turn away from and become callous to beauty in every form; or he may acquire false and degraded notions of beauty; he may even come to prefer what is ugly and detestable. In our times more than ever before has it become usual to place beautiful things before the pupils in our schools; young minds are directed from their earliest years toward an appreciation of what is orderly and beautiful in nature. It is hoped that those who are in contact daily with nature in its more pleasing aspects will seldom fall into a base or perverted way of regarding works of art. Ultimately it is hoped that this familiarity with the beautiful will overflow into the lives of the observers. William Butler Yeats maintained that a people was not really civilized until even the smallest kitchen utensils of that people were beautiful.

Our goal however in art education is not culinary, but cultural. Our world is already overcrowded with beautiful objects; we need more lives. Art education has already attained its goal as far as the painters, the sculptors, the musicians, the architects are concerned; we have excellent craftsmen a-plenty, but not enough Christians. The aim of Catholic art education today is to make the beauty around us more intelligible, and so to transfer it within us. Every bush is on fire with God but only those who see, take off their shoes. In our time too many come to look and too few see.

Art appreciation is the modern slogan. The Metropolitan Opera Company in New York is in danger, not from a lack of artists, but from a lack of patrons. The Metropolitan Museum in New York attracted only 946,252 visitors, including repeaters in 1939, compared to 1,297,604 in 1929. Consequently the radio, the newspaper, the movie are to be impressed into service to train more people to appreciate the beautiful, and so keep the opera alive and the museum filled. Are we alert to the possibilities in the new movement of Catholic art? We need not keep Christ alive in the world, but we are interested in a more abundant manifestation of that life in the world; we should be interested in filling heaven. Catholic artists and teachers can become more mission-minded; there are consecrated ministers to diffuse the good and the true; it is just as right that the beautiful, which must be true and good, be diffused even though by non-consecrated ministers. This is the highest logic which Catholic art can achieve.

Catholic art may have degenerated since the glorious days of the Renaissance so that now it is relegated to some obscure corner in the art world; but its heritage, like its philosophy, is "perennis,"—"eternal;" there may be a revival nowadays which is idealistic, or realistic or functional. Catholic artists may fashion the material and visible things of creation most skillfully into a Gothic or Romanesque

Church, or into Beuron statuary, or into Gothic vestments, or into Gregorian chants. But unless the great mass of Catholics and other Christians are able to see and to understand the beautiful lessons and ideals in their Gothic churches, or in the angelic simplicity and purity in their Gregorian chants, or the peaceful severity of their Beurons, not much shall be added to God's glory. It is all very well to criticize the ugly aspects of our ecclesiastical fabric, and to place the blame here or there, and to clamor for more realism, or more idealism, or for a return to primitive Christian art. But such critics should remember that about the only art in which the early Christian excelled was in loving one another. It might not be amiss for such critics to recall the miraculous picture of Our Lady of Guadalupe is not an artistic masterpiece; nor was the Church which the Cure of Ars thought to be almost as beautiful as heaven, a Gothic or Romanesque wonder. Mexican dressed-up statuary may seem to us to be hideous,—the bright rococo of such pious places in the world as Oberammergau may not appeal to us, but other Christians like it, and what is more important, they are led by it to pray better, to believe, love and hope stronger. Some have been known to become great saints in the midst of such stuffy things.

Normally, however, an acquaintance with the great artists and the best works of the classical periods in Catholic art history is necessary for a balanced and reasonable appreciation of Catholic art, just as a knowledge of the best that has been written in past days is necessary for the acquisition of literary taste or an acquaintance with noble deeds of the past is a condition of right judgment in matters of conduct. But Catholic art appreciation is not merely negative, critical; nor is it positive in a superstitious or sentimental way; the only solid basis it can have is dogma, and Catholic dogma dramatized the liturgy — "The transcendent, super-eminent type of Christian art forms." Jacques Maritain said: "There is nothing more beautiful than a High Mass, a dance before the Ark in slow motion, more majestic than the advance of the hosts of heaven." Vestments, chant, painting, architecture—all are necessary appurtenances to our liturgy. They all point in different ways to the fact of Calvary in the Mass; they provide the frame for a picture of surpassing beauty. When they do that best, then they are artistic. When they intrude themselves, they become "*deordinationes rationis*,"—they cease to be good and true and consequently also cease to be beautiful. Then they no longer stand "*in medio*" but "*in extremo*;" therein is not virtue, but vice. Vestments should tell of the brightness of Christ's resurrected Divinity, or of His blood shed for us, or of the fire of His love, or of His Cross; the chants should echo the people's sorrow for their sins, or their jubilation in Christ's triumph, or their petitions for divine favors, or their sincere gratitude for gifts received; the Church structure

should tell graphically of the rock which was Peter, the architecture should speak of strength, of truth and not imitation truth, of the many mansions in heaven, of the new Jerusalem, "having the glory of God and the light thereof like to a precious stone as to the jasper stone, even as crystal." (Apoc. 21; 11). The statues and pictures should tell of the beauty, the purity, the grace of Our Blessed Lady,—of the simplicity, the mortification and suffering, the courage, the learning, the patience, the prudence and the wisdom of the Saints. One great section of the Mass,—the Mass of the Catechumens,—was set aside by the Fathers for educational purposes; it is entirely in keeping with the ancient tradition to use the trappings of the Mass also, in order to cultivate the popular Christian will to live more beautifully.

Now the job of making an artistic liturgy more intelligible to the layman is not an easy one. The difficulty is to get people seriously to consider the matter. The aesthetic faculty needs to be used in order to be developed. A good beginning might be made by guiding the laymen to the beautiful samples of architecture, painting, music and literature closest to home. Some of these can be found in almost every community; some industrial and government buildings are architecturally attractive, the music of great radio and civic orchestras is often good, and much fine sculpture is to be found in historic monuments. However it is safe to say that all the arts shall be found in their best traditions, whenever they can be so found, in the Churches. Outside the Church, functionalism had diluted the fine traditions. The Catholic Church alone is the true school of art; in the household of the faith are sheltered the works of her children who seemed to die. There is the poetry, the philosophy, the art and the government of Greece and Rome. Aristotle and Virgil live on in St. Thomas and Dante; whilst Nicolo Pisano, Michelangelo and Raphael perpetuate the antique traditions in sculpture and painting. Historically they may have been twisted into many kinds of ugly shapes since the Reformation; but they still belong to our Church and still possess their power to tell symbolically of things that are too high, and far, and good for other voicing.

Your great work in these days is simply to point out to more and more people *how and why and what* these treasures of ours represent. Whether they are in color, or sound, or stone, their *messages* must be deciphered for the multitudes, their *variegated harmony* must be so clearly marked that all may see or hear, their *restraint* to the exclusion of anything superfluous must be taught, the beautiful *interrelation of all their parts* without a single conflict and with everything *in proportion* must be made apparent for all. A simple explanation of the construction, composition and elaboration of our art treasures should be made more attractive for our people.

Now the establishment of more and greater art museums, more and greater art schools, more and greater art lectureships will not increase the popular appreciation of the beautiful things we have. None of these things ever was, nor are they now, nor will they ever be, vital agencies for restoring to a starved and misfed world a sense of beauty. Propaganda, publicity and pedagogy alone will never create a popular appreciation of the beautiful. We must rather win back the old consciousness that made possible the Christian society and the Christian art of the Middle Ages, the consciousness that life itself is greater than any of its parts, that it is more than the sum of its component individuals, that it has both unity and personality. When we see this we shall know that life cannot be divided into separate categories, each part functioning alone and by methods of high specialization, but that vitality can be attained and increased only by interpenetration and co-ordination. For example, religion and beauty have as much, perhaps more, to do with the solving of our industrial and social problems than have the mechanistic laws we have deduced from half-understood or misunderstood phenomena. The possession of beauty and the attainment of art must become intimately and absolutely an integral part of life itself; unless people come so to relate them, they are neither attainable, nor usable, nor even desirable.

We Catholics alone can point the way toward this goal in our world; our religious forefathers achieved this goal about the middle of the fourteenth century in England and during the fifteenth century in France. A great non-Catholic artist of our times—Ralph Adams Cram, gives eloquent testimony of that achievement: "What was the greatest synthesis of beauty made operative through art that man has ever achieved?" he asks. "The answer," he continues, "is very simple; it was a Gothic cathedral of the thirteenth century during a Pontifical High Mass. Every art raised to its highest point was there brought into play in one place and associated in absolute union with the greatest beauty of thought, emotion and action that have ever been the possession of fallen man. Painting, sculpture, and a score of exquisite minor arts as those of glass, needlework and enamel, with the crafts of the goldsmith, the wood-carver and the bell-founder, were here co-ordinated through the supreme power of the master-art of architecture in a unity that was almost divine in its perfection. To this unity entered other arts that they might breathe into it the breath of life; music first of all, and poetry and the drama through the sublime liturgies and ceremonial that had grown up through a thousand years of striving and aspiration and the revelations that are their boon and reward. And all were for the exposition and realization of the supreme beauty of spiritual things; the durable love of God for His children through the Sacrifice of Calvary, eternally renewed upon the altar, and the veritable presence of His Spirit through the miracle of the Mass.

Truly here was all the beauty man may ever know on earth, knit up into perfect unity, and all the art man can achieve used to its highest end and with a poignancy that may never be excelled. Beauty became life, life beauty, and art the common possession, the common expression of all the people, and a divine force incomparable." In the Mass, art is still the common possession of all the people; the great need today is to make it again, their common expression.

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ART IN CATHOLIC EDUCATION

PROFESSOR EMMY ZWEYBRUCK,
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I want to begin my lecture with a sentence of the Bible, "Verily, verily, I say unto you, unless you are converted and become like little children, you shall not enter the kingdom of heaven." We have to forget the outside world and we have to try again to become like little children. We have to become absolutely naive and face art in an entirely different way.

In all former centuries art was a symbol of inner life, a symbol especially of religion. But our century has greatly lost this capacity. Art should be something very high. It should be a representation of our whole nature, of our whole century, and especially a symbol of our inner life. We have to teach all those young people to represent something that is in their hearts. We cannot approach art as we do any other teaching. Art is something entirely different. It is and it has to be a symbol, and that is what I want to point out when I show you all the different pictures.

The first picture is a Middle-Age design, and it shows you the symbol of that century. I want to point this out to you, and later I want to compare it with others because the symbols of our century are entirely different. We have to teach our children so that they do not only learn to draw, but so that they learn to represent their inner life and to lift it up from a mere copy of nature so that all their designs are symbolic.

In teaching children, we have to learn first to handle a special material and I have here many slides taken from actual work of children which I will gladly show.

Motifs. We don't make flowers. We don't copy nature. Young people do not approach the program in the right way. They try to copy the flower without knowing something about the life of the flower and the laws of growing. We must also have a knowledge of what our material can do.

Lettering. We have to study lettering. We need it for Christmas cards or for messages. Good lettering is a very important program and we should begin it very early.

Letterhead. This is one especially designed for Christmas time. I want to show especially all the different art programs in connection with all the different festivals of the Catholic Church. All the festivals are again a symbol, and whatever we do for those different feasts has to be a symbol for this period. It has to be something that has the atmosphere of the festival.

Easter Card. This card shows very clearly that we want to express our feeling. Every line has to be the outlet of our feeling, and our whole love and our whole attitude toward art and religion makes all the things in connection with Easter.

Easter Card by a boy thirteen years old who was in a vocational school. It shows composition, and the motif is handled so that it becomes something that is symbolic.

Wrapping paper for Easter with the motif of the Easter lamb. If we do something in connection with the church, in connection with religion, we have to put so much more of our feelings in it.

Easter picture by a fourteen year old girl. This is an outline cut. We cut the outline and put the color underneath. We do it to form our pupils toward doing a definite work.

In this country very often you have forty-minute class periods. This short period of forty minutes is a very great danger because the pupils begin to think that they can do anything good in forty minutes. They should learn how to do a serious work, and certainly they can't do it in forty minutes. They have to learn to forget entirely the outside world and then they can begin to produce something.

I cannot see any point in this education that wants to make everything so pleasant to the young people. I don't believe that it is our problem to give to those children a good time and to see that they have fun. We have to face, especially in our century, so many problems. We have to learn more, to grow. We have to see that everything that comes makes us more strong like a tree that has to face storms and nature. We have to grow by all of it, and we have to prepare all this young generation to make something higher and stronger out of it. They have to be aware of the great work they have in this century. If we do not train them in the right way, they will not be prepared. I really think that it is all of us who teach who are responsible for this young generation. We have to make our work sincere. That is a different kind of happiness. I don't believe in the sentence, "Keep smiling." I believe in the sentence, "We are sincere." I suppose my work is my prayer.

Easter design by a child of ten. What difference does it make whether the proportions are right or not? You have to see that it expresses what it was intended to express. If you don't start doing a sincere work, you can go to all the art schools in the United States and you won't become a great artist.

O I hear the word "stylize" very often in this country. "Do you want me to make it real or stylized?" students often ask. We can make it good or bad. We can do a sincere work or not.

Christmas Hangings. We must build up atmosphere to have a good and sincere work. When we begin Christmas work, we first of all sing.

Then we put our material on the table. One day while we were sitting around a table and trying to make some Christmas hangings, the wind broke some very long pieces of glass and so we used it in making our Christmas ornaments. When the candles near the glass melted, the glass rang like bells. Whatever we do, we try to make very simple and very beautiful ornaments. We have to use very gay colors.

Cribs. We cannot do anything in connection with the church if our faith and religion are not strong.

Designs for cards for a concern in Hollywood.

Painter in Terrentia at work. The picture shows how the person works at his wood carving. In Terrentia, the people can't even get out of their houses in winter and everybody makes little figures for Christmas. After the last war, there was a great danger that the tradition might be lost, but the people realized it in time and began to encourage the peasants to do the work.

We have to educate our whole population. The taste of the average person is too cheap. But nobody teaches them. They prefer to buy ten times a thing for two cents instead of buying one for ten cents. It is better to keep your money and buy something that means something. We should be told not of being free, but of being serious. People here are afraid to show their emotions.

MUSIC IN CATHOLIC EDUCATION

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As you read the subject title of this paper in your programs, you probably experienced the same reactions which I did when the subject was first proposed to me. The very mention of the title: "Music in Catholic Education" creates an overwhelming onrush of thoughts from all sides of the question. And the endeavor to coordinate these thoughts, to give them concrete form, results in a kaleidoscopic array of immense proportions. With each turn of the mind a new picture, a new angle presents itself. You will all admit that the subject is very vast, too vast to be treated in the allotted space of time. Therefore, I have narrowed it down and propose to treat of but one of its phases.

Recalling that first mental picture, the thoughts line up something as follows: Is it not surprising that music, an art of movement in which the beautiful is realized in a state of motion, should appear for discussion on the same program with painting, an art of repose, in which the beautiful is realized in a state of rest? No, there is no quarrel between these representatives of the two triads of humanity's artistic creations. On the contrary, it is an indication of a very healthy condition. It is evidence that the directors of the Western Arts Associa-

tion realize that the greatest possibility of development of the arts lies in the coordination and the cooperation of the various muses.

Following this line of reasoning, we call attention to the fact that educators today are inclined to over-stress the practical and social sciences to the neglect of the aesthetic, imaginative and emotional experiences of education. The arts are certainly more formative than the merely informative subjects in the curriculum. The child has emotions as well as intellect. These emotions are to be trained and guided, and just as other subjects incorporated in the curriculum are considered from the viewpoint of their educational value, so music, which has such potent influence in the guidance of the emotions, should be properly evaluated in the training of the child's mind and soul. The first appeal of music is to the emotions, but there is no other subject which requires greater accuracy, alertness, concentration, rapidity of coordination or logical reasoning.

But enough of this angle, for it leads too directly to the consideration of principles which are too general and too well known. Therefore, let us become more specific. We must not limit this idea of education to a certain age or a limited period of the soul's existence. When we speak of education, we, the so-called educators, immediately think of children and youths whose training is entrusted to our care. But this is certainly not the idea contained in the words "Catholic education." Certainly not the idea held by Mother Church. And this is the point I wish to stress. In the mind of the church we are all—both young and old—children of God, and therefore, we are all in need of Catholic education. And this not only in the period of our lives when, because of the fewness of the years we have spent here, we are considered children in the eyes of the world. No, we are in need of this Catholic education constantly, from the cradle to the grave.

The church is entrusted with an office of sublime importance—the training of a soul made by the Creator, redeemed by the blood of Christ. It is her duty to educate that soul,—to educate it in the strictest meaning of the word, that is, to lead that soul back to the God who created it. Though you may be completely bored with the rest of this paper, if you grasp this point your time has not been wasted. You and I, all of us, no matter what the extent of our education thus far, no matter what degrees or titles we may boast, are constantly in need of Catholic education,—indeed, as much in need of this education as the little tots who are entrusted to our care for this same purpose. This is the mind of the church, this is the real meaning of Catholic education. And this education is and will not be complete until we are all back in the hands of Him who made us.

But, you might be tempted to ask, what has all this to do with music? We can readily see the tie-up between music and education in general, but how many of us realize the link which exists between

music and Catholic education? How many have ever given it sufficient thought?

Music has its seat deep among the original elements of our being. It is capable, when used properly and skillfully, of producing so powerful effects on the feelings and conduct of men, that it is evident that God intended it should hold a prominent place in that economy of influences which He has appointed for the government of the world, for a better state of existence, for the training of immortal minds, for the education of immortal souls. It has been resorted to by all nations, where oral instruction chiefly was practiced, as affording the best helps in promulgating whatever was deemed valuable information. In past ages, history, laws and knowledge of useful arts have been set to music, and thus, in song, conveyed abroad and handed down through the ages. And the reason is, there is something in song—words set to music—which gives the subject greater power over the mind. It serves to arrest attention, and to obtain for what is delivered a more secure lodgment in the memory and the heart. Indeed, every one knows that sentiments borne to the soul in tones of varied melody and blended harmony, soften and subdue resistance, make a deep and vivid impression, awaken new trains of emotion, and lead captive those who would not have moved at the call of the simple naked truth.

And Mother Church understands only too well this inherent, inspirational power of music to properly emotionalize us, her children. And she has always used it as an integral feature of her instructional mediums. She does not look upon music as an extra accomplishment; it is a necessity in the life of each human being. It is an expression of emotion, a language of emotional feelings which reside in the heart, and which must be drawn forth, educated along such lines as will eventually unite the heart with God. This is the high ideal which is set for us by music in Catholic education. That is why music has been added for the solemn celebration of the liturgy of the mass and of the office. That is why the church insists that musical training find an important place in the curriculum of her schools. That is why the church commands that music be taught in the ecclesiastical seminaries. That is why she desires and encourages all the faithful to unite in the singing at divine services. She knows that music is an efficient mind, heart and soul trainer; she knows only too well that her children are influenced considerably by music's stirring voice.

But the importance of music in Catholic education can only be realized when we appreciate the place it occupies in the liturgical life of her children. The liturgy of the church is the outgrowth of the need of men. As intelligent beings we know we owe worship to our Creator, not because He needs our homage, since He possesses the fullness of glory in Himself and we creatures can add nothing to it, but because of ourselves who, by showing Him honor and glory, sub-

mit our minds to Him. In this subjection of the creature to the Creator consists our perfection. The finite must be swallowed up in Infinite. The creature must bow in homage to the Creator and thus obtain the fullness of life, even as the earth does from the sun, and the body from the soul.

But because man is composed of body and soul, if he wishes to pay God the full debt of religion, he must subject both body and soul to the Creator. Hence it is that we have an interior and an exterior religion. We need the latter to arouse in us that interior devotion by which our minds are united to God. We need places of worship, elaborate ceremonial and devotional music, because human nature has to be helped to climb to heavenly heights. The human mind needs corporeal, tangible signs to make it realize the glories of the Master it must serve, for while on earth we see the invisible things of God only by means of the visible, and, as it were, as St. Paul tells us, "through a glass." We use these visible things not as ends in themselves, but as aids to and on account of that inward devotion which makes us prompt in all that pertains to God's services. We do not pray or go to church simply because it is respectable or as a mere matter of form. We do these things because our belief in God moves us to express externally our inward submission to Him, and also because we desire to attain to an even higher estimation of His infinite Goodness, and a more complete expression of our homage.

This is the reason for the Church's liturgy. By means of prayers, ceremonies and music, she aims to raise man above the sordid objects of the material world about him, and to refresh his spirit in the quiet atmosphere of the spiritual world. She wishes to draw her children closer to Him who is the center of the liturgy—the King who holds unending court in the tabernacle. For Christ was not content to live in our midst as man for thirty-three years, and then die for us. His love prompted Him to remain with us still under the form of Bread, to show us how we must live "by Him and with Him and in Him." He taught us continually by parable, because He knew we could learn the unknown only by means of the known. The church, following His example, teaches us the eternal truths in the same way, making a perpetual commemoration of the central fact of history, the sublime truth of Redemption, in her liturgy.

And music has played and still plays a very important part in this commemoration of the truths of our religion because, as St. Augustine says: "All the affections of our soul have for sweet diversity their proper modes in the voice and singing, which modes are excited by a hidden familiarity." In other words, music is a part of the liturgy because of its incomparable power to play on the emotions of the soul—to elevate man to his God. Vocal praise, as every act and every vestment in the liturgy, is necessary that man be moved toward God.

Whatever is useful to this end, St. Thomas tells us, is fittingly assumed in divine praise. It is evident to us all that according to the different styles of music the souls of men are diversely disposed. Music can lead to hell or to heaven, in so far as it stirs the animal or the man in us. To elevate man above the things of earth, to help him throw off the shackles of the flesh, to enable him to sing to his God with his heart as well as with his lips, the church has made music an integral part of her liturgy.

Yes, music is used as a means of Catholic education. As St. John Chrysostom said: "When God saw that many men were lazy, and gave themselves only with difficulty to spiritual reading, He wished to make it easy for them, and added the melody to the Prophet's words, that all being rejoiced by the charm of music should sing hymns with gladness." King David elaborated this phase of the Jewish worship. And in view of the fact that so many of the early Christians were converted Jews, who still clung to their old forms of worship, it is easy to understand how, aside from the reason of music's power over the heart, music was from the first days of Christianity an important factor in the services of the church. All the faithful united in singing the praises of God, as St. Paul indicates in his Epistles. This is also deduced from Eusebius, who, referring to the singing with the lips exhorts the faithful to sing rather with their hearts. He says: "We sing God's praise with living psaltery, inspired cithara and spiritual songs. For, more pleasant and dear to God than any instrument is the harmony of the whole Christian people, when in all the churches of Christ we sing psalms and hymns with harmonious minds and well-tuned hearts." And St. Augustine, in his Confessions, tells us in no unmistakable terms of the part which music played in his Catholic education; he writes: "How I have wept at the hymns and songs, deeply moved by the voices of your sweet-sounding church music! Those voices forced an entrance into my ear, and with them the truth into my heart. They awakened emotions of warm devotion and tears which benefited me." In his encyclical: *Divine Cultus*, the late Holy Father, Pius XI, summed up the part which music played in Catholic education. "History tells us," he writes, "how in the ancient basilicas, where bishop, clergy and people alternately sang the divine praises, the liturgical chant played no small part in converting many barbarians to Christianity and civilization. It was in the churches that heretics came to understand more fully the meaning of the communion of saints. . . . It was in the churches where practically the whole city formed a great choir, that the workers, builders, artists, sculptors and writers gained from the liturgy that deep knowledge of theology which is now so apparent in the monuments of the Middle Ages."

Mother church has a music all her own, a music in harmony with her rank and state as the one only true Church of God, a music set

apart by reverent tradition for the use of the sanctuary. It is unlike the music of the world; it was old when that music first came to flower. It is the music of contemplation, of prayer. They who composed it had no thought of fame, though, judged as art, their melodies are unequalled in their sphere by the music of the great composers. This music, as you all know, is the traditional Gregorian Chant. It was in this music that Palestrina found his inspiration, and it is this music which must inspire all who would dare compose sacred melodies today.

The church realizes that today modern music has colored our minds and worldly ideas have warped our judgment. But she knows also that obedience in the spirit of religion would save those of us who lack taste—artistic taste in the strictest sense of the word. But taste must be developed. This is the result of education,—education in Catholic music and music in Catholic education. Those who are uneducated in the liturgy, and who lack the taste which the study of the true and beautiful in music develops, prefer the ephemeral and sweet music of the moderns to the spiritual depth and beauty of real church music. They prefer the so-called figured, and all too often disfigured, harmonic ravings to the inspired and sublime melodies of true ecclesiastical art. Education alone develops appreciation of the higher things of life. And the church desires that her people, beginning in their childhood, must be led by education to the heights of the liturgy, whence one's soul is stirred to its depths by the vision of the true and the beautiful.

"Piety," writes St. Bernard, "is greatly blunted by those profane melodies which draw the mind away from its attention to the sense of the words, thus rendering those fruitless. In them one seeks more to gratify the ear by the levity and ticklishness of sounds than to convey through them the things themselves to the soul." And St. Augustine writes: "When it happens to me to be more affected by the music than by the words that are sung, I do confess there is a sin for which I deserve punishment." The church in her use of music, as in all else, pursues her single aim and idea, namely, that of bringing her children nearer to God. Through the art of music she regulates and influences the spiritual life of her people by a grave, earnest, churchly education. She has and uses a music which is in harmony with her liturgical teachings, which aids and strengthens her priests in their efforts for the salvation of souls.

Therefore, as we have seen, music in Catholic education is primarily concerned with the cultivation of holiness. There are some who have never given thought to the idea of music serving as a means of fostering sanctity. But is this not the function of the liturgy? And of that liturgy music forms a most prominent and efficacious part. To quote a recent writer: "Music is a sort of Jacob's ladder whereon we

ascend to God; the chorus of saints and mystics throughout the ages testify to its importance as a means whereby the soul is united with God."

Someone has said: "The aim of school music is education." Today we echo and stress the mind of the Church which tells us the aim of her music is Catholic education.

WHAT WE LOOK FORWARD TO IN ART IN OUR CATHOLIC SCHOOL SYSTEM

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We have heard the other speakers this morning tell of the Catholic School System and its remarkable work. Too much credit cannot be given to those who have built up such a system of education, nor can there be too much praise for those who continue to give their time and talent to make it better. But art is not yet, generally, a part of that great system. We have not had the same steady growth in this department—except in isolated cases.

But let us not be too ready to blame. Many of the art teachers of the past accomplished much and were more honest in their work than we of today who talk so much of better work and greater deeds. If they taught by copying, they were so taught and believed that method to be all right. Some of us still teach that way, even when we know that it is not all right. We have opportunities of education denied to former art teachers, but we are pretending not to know about them. If art has been more or less neglected in the past, there were often good reasons for the neglect—today we have not that excuse.

A school system which provides for classes in any subject and does not provide capable teachers and proper equipment for the teaching of that subject, cannot be said to be consistent. In many of our schools, art is being taught (?) by Sisters—teachers who have had at best, A COURSE in drawing at some summer session or A COURSE for a term after school hours or on Saturdays. Would A COURSE in arithmetic make one a successful mathematics teacher? All my sympathy goes to those teachers who are asked to give to others what they do not have themselves. It seems to me that they should not be criticised too severely when they do not produce good work and able artists. In some cases they have really worked miracles. When these same teachers have had the same thorough training in art that they have had in spelling and grammar, they will produce the same superior kind of work.

In other schools there is an art teacher—one teacher who goes from one school to another giving perhaps one hour a week to a class of

thirty or forty. The rest of the time those pupils do not have art or if they do, it is taught by some one who frankly says she doesn't know a thing about it. Still other schools, more favored, have an art period every day for fifteen minutes or a half hour, taught by an art teacher. The rest of the day the children are not supposed to practice it or even to think about it. This teacher works in rooms which have no facilities for teaching any kind of craft; in rooms which could not, even with the most vivid imagination, be considered artistic. Crepe paper streamers and last year's pretty calendars are part of the decorations. (Often in the homes the same kind of thing maintains.) So, good composition, good color, and honesty of expression are pigeonholed with a vengeance. They are meant only for the art teacher and for the art period. Maps are blithely traced, bulletin boards are in utter confusion, so-called posters are badly copied, and pretty faces continue to be the criterion of budding genius. But whatever the advantages or disadvantages, the demand is the same for all—to make a big showing at exhibits and fairs, et cetera.

Do you not agree that something should be done about the system? I am aware that in some localities these conditions do not exist, but they do exist in far too many, and it is of the general standard that we speak, not the individual school or diocese.

All of us know also, that thorough consistent training for the art teacher, including much more than attendance at art school or studio practice, is a matter of necessity. A successful art teacher must have had training in the social sciences, literature and philosophy, a Christian philosophy which will influence her own work and through that work the lives and actions of her students. We know that there is not room for such nonsense as "art for art's sake" in a world which needs fundamental Christian principles put in practice each minute of each day. But speaking from experience, knowing and doing have not been at all the same problem.

We recognize the benefit of studying philosophy, of hearing learned lectures and of reading brilliant essays on the subject of art. They are an indispensable part of the teacher's own growth and development. Who has not felt, during those precious and exalted moments that indeed, "it is good for us to be here." Art school routine, enthusiasm, art school atmosphere, association with art-minded students and teachers, art school equipment and materials are one thing. It is quite another thing to bring all that theory and idealism, that honest effort into one's own little sphere, working with an isolated group where a teacher must depend almost entirely upon her own ingenuity and perseverance.

Many of you have had just such training and inspiration but I wonder if you are not also as bewildered as I. We seem to be so busy being educated we do not have time to learn. We are so busy with the

course we have no time for the student. We art teachers are to blame for much bad art and we console ourselves by saying that we are the victims of circumstances. Of course there is some truth in it—but there is also truth in the fact that we often make the circumstances. We are being dishonest with ourselves and with our students when we fake professional achievement; when we work for blue ribbons and cheap glory rather than strive constantly to help the student to develop intellectually and emotionally. We think not of character development but of that June exhibit.

I purposely pass over in silence the professional Catholic art—or lack of it. All of us have so long been satisfied with any kind of orate sentimental things, it is the more difficult to introduce again a simple religious spirit into our work. The responsibility for good Christian art rests upon the shoulders of each and all. The laws of supply and demand, the relations between consumer and producer are also applicable to art and artists. While it is for some of us to *produce* the right kind of things, it is for all of us to cultivate a true appreciation of the right kind of things.

We are here, I imagine, to exchange ideas, to learn some new ways to present old problems or some new problems to present in an old way. Such gatherings are beneficial to those who give and to those who receive. So I will tell you something of my solution for the teaching of art, which is the best that I have been able to do.

In high school, it has been my policy in the first year, to have a varied schedule of work so acquainting the students with many tools and media, sometimes I am afraid, at the expense of perfection of craftsmanship. To keep these beginners mentally stimulated and physically alert seems to me more important than to have them produce painfully correct show pieces. And, if they do not continue longer with their art work, they will have had a general idea of what is involved, an appreciation of the general scope of the subject. We do not have an exhibit at the end of the year. The work of each girl is placed on the large bulletin board in the art room, is praised and criticised and left until the next problem is ready to be judged. I hope that you have noticed that it is praised first. Criticism, even when deserved, always kills something which ought to be protected and encouraged to grow. Anyway, I have found that when the good points of each attempt have been mentioned, it isn't necessary to say much about the mistakes. Quietly stressing over and over again, in the different problems and different media, the same fundamental principles of space relations, color, originality and composition in general, plus sincerity and purpose, seems to me a Catholic, Christian way to teach art. What the problems may be and how they will be presented will have to depend upon the teacher, the class and all the accidentals—the materials, the equipment, time, etc.

Changing frequently, the type of problem and the technique also tend to lessen discouragement. A student who has trouble with lettering may do well or even best of all in a color study. Coming back to the difficult work a little later when she has had more experience applying the same rules dressed up in different clothes, makes even the least capable feel a little more sure, a little more at home with the materials.

Sometimes we have a day for just looking, what in grown-up language is called research. Then there is general enjoyment and discussion of books, magazines and whatever I have in the files which is of interest. However, I seldom permit them to use such material at the beginning of a new assignment. After some honest struggle, the puzzled student may take a period or as much time as she needs to study magazines or other references. But when the necessary information or "inspiration" is finally found, she begins her own interpretation or adaptation. I have found that any other procedure is dangerous—they are already too apt at copying. As I have said, sometimes the results are not exhibition material, but the student has learned and experienced something which is of value to her own mental and emotional growth.

In the other classes there are more advanced problems, requiring more time for execution and more skill in their production with more individual criticism. (Of course there are always request problems to do—posters for this and that, lettering of signs and work for the School Year Book.) This is augmented by formal study of theory and history for which they are now prepared. For this I use Collins and Riley's "Art Appreciation" and Helen Gardner's "Understanding the Arts."

Besides the regular class periods for art which are allotted, we have an active club under the patronage of our Dominican artist, Fra Angelico. Election of officers, parliamentary procedure at the formal meetings, parties and other forms of social activities, visits to local museums and shops, voluntary dues in the form of prayers for the good of the school, afford political, social, economic and religious problems which are solved by the members. Just before Easter the club sponsored their annual style show. They modeled clothing sent out by one of the larger department stores. This year short talks on fashion notes, the color, design, etc. of clothes, a talk on general appreciation of beauty and an illustrated talk on composition made up the remainder of the little program. With the dimes collected at the door, they finance a party, make a contribution to the school annual fund, and each year buy some additional equipment for the art department.

It has also been my pleasure to talk to ancient and modern history classes in the academy, at the invitation of the teachers. When they have finished a unit in history, they are shown pictures of the art of the people studied, and explanations of some of their methods are given.

I have also given similar talks to the Religion and Latin classes in connection with their work. This, briefly, sums up my teaching schedule in our academy.

Frequently, adults expressed the wish to learn something about art, and almost invariably added, "We didn't have any training at all when we went to school, and now I just wish I had the opportunity, etc.—" I thought something should be done to make up for this deficiency. So about five years ago, I began a series of art talks based on the four causes—the final, material, efficient, and formal causes—although at that time I did not think of them as such.

So much has been written about the useless, undesirable and even harmful courses in art appreciation, it is with "fear and trembling" that I dare to raise my voice in its defense. Let me say in the beginning that I do not think any course or courses in art appreciation can do for the student what good technical training can do. If it were possible, I would have the actual work, and not the lecture. However, I do believe that a course in art appreciation can produce a healthy sympathy and understanding between consumer and producer; that it will foster a sincerity of opinion on the part of the average person and intelligent appraisal rather than snobbish criticism or a slavish adoration. I believe that it will give added intellectual pleasure in the painting, sculpture, and architecture known to be good. I even think that if one is to be limited to any ONE course in art, then that one course will be more beneficial to most people if it is appreciation, but not the traditional text book learning.

You may be interested in knowing the types of students who come for this work. I have classed them according to educational advantages—These ladies are Catholic and non-Catholic, married and single women who are so anxious to know something about art that they pay the fee of ten dollars for one term (two terms in a year) and make many sacrifices in order to attend classes regularly.

- 10 University students or graduates of Catholic and state colleges and universities.
- 9 High school and business education with occasional "courses" in this or that.
- 1 Successful business woman, owner and manager of wall paper and paint store, high school and business education.
- 1 Nurse with required high school and college subjects plus special work in physical therapy and child psychology.
- 3 Teachers of Springfield schools with required teacher training, degrees, etc.
- 1 Teacher of home economics with required study for degree.
- 10 Education of university level, occasional "courses," means of supplying books, lectures, etc. for self-education.

In every case, there was travel at least during vacations. Many of the students had had rather extensive trips through the United States, Canada, Mexico, and Europe.

We have one meeting each week (Monday at seven) with an hour for demonstration and lecture, and another hour for informal discussion and general exchange of ideas. However, we do not watch the clock. Not more than fifteen adults are in the group.

In the art department we have for visual aid, original work in fresco (some of Sister Augusta's work) several canvases of 16th and 17th century Italian and French painting, and a number of modern ones, water colors, pastel, charcoal, pencil, etching, dry-point, aquatint, mezzo tint, lithographs, woodblock and linoleum block prints, needle point, chenille, wood carvings (one, a St. Dominic carved from California redwood, which is about three feet high); a crucifix carved from walnut, two smaller statues modeled and cast, one of which is glazed, the other in a stippled firing clay; besides some lesser examples of mosaic, cloisonne, repousse, and one small ivory crucifix carved in relief. Besides these my own work and that of the high school students is seen in various stages of development. There is a collection of about one hundred books, most of them general references on painting, sculpture, architecture and advertising art. Six or eight art periodicals for current comments are also part of the equipment.

My own collection of some five thousand reproductions can be supplemented when necessary by borrowing from the extensive collection loaned by the Illinois State Library. Almost all of my collection is made up of pictures clipped from newspapers and periodicals, a number of them brought in by the students in the school and the appreciation classes. It is surprising what a wealth of material they find. The mounting and filing of this material was done in spare time and during vacations.

For each lecture I use whatever original work is available plus many illustrations, sometimes more than a hundred, and any books or magazines which contain material on the subject under discussion. Here again, the Illinois State Library is of great value because its collection of good art books is far above the ordinary.

For each lecture on media, all the tools and materials used in the production of the work, that is, all that I can gather together, are also explained, and I may add handled, which is more important. On the morning after one of these meetings, one would think that a cyclone had passed through the night before.

The outline for the course of lectures is as follows:

General Introduction—

What we really see. "The eye is blind to what the mind does not see." We see only what we know how to look for.

Architecture:

- 1) general talk
purpose, historical value, forms, general principles of construction
- 2) specific buildings of earlier civilizations
applying rules of good architecture
suitability for climate, places and people
- 3) applying same to modern buildings especially American skyscraper

Sculpture:

- 1) general discussion—principles underlying all sculpture
showing relation to architecture
the similarities
the dissimilarities
- 2) specific pieces of sculpture in the round
- 3) general and specific pieces of sculpture in relief
showing its relation to architecture and to painting.

Painting:

- 1) Fresco and tempora
- 2) Oil painting, direct and indirect—easel and mural
- 3) Water-color, pencil, charcoal, pastel, crayons, chalks, etc.

Prints:

- 1) lithographs, linoleum and woodblocks
- 2) etching (we have all necessary equipment, including a large especially built press so that a full demonstration of the process can be made.)

Advertising Art

Posters, Billboards, illustration, etc.

Processes of Reproduction

Line cut, Halftone, and Color processes

The Art of the Book

History and development

Manuscripts and Miniatures

Printing, binding and general arrangement.

Two Summary Lectures.

The second term is devoted to painting, that is, to pictures.

- 1) Appreciation—what it means
- 2) Drawing
- 3) Line
- 4) Perspective
- 5) Values

- 6) Color—theories and the chemistry and physics of color
- 7) Color—psychology and art values
- 8) Form
- 9) Composition
- 10) Traditional composition

Two Summary Lectures.

It is impossible in such a brief talk to explain more fully about the presentation of this material. My general aim is to show them behind the scenes—to point out what it is that makes things what they are.

When, at the end of this one year course, the first class asked to continue with a second year, I thought their request was only excessive enthusiasm or perhaps flattery, consequently did nothing about preparing a follow-up course. During the summer, however, a formal delegation came to plead their cause. The result was a second year of art appreciation treated from an historical viewpoint. (This work is given only to those who have had the first year).

This time the lectures were as follows:

Primitive Art	1
Egyptian	4
Assyrian-Babylonian	2
Indian (Hindu)	2
Chinese	3
Japanese	2
Greek	3
Roman	1
Early Christian	2
Mohammedan	1
Historical Background for the Middle Ages	1
Gothic Architecture	2
Renaissance	2
French	2
Spanish	1
English	1
American	3

Yes, it is a gigantic undertaking—and of course we do not cover the ground thoroughly. But that is not our purpose, nor is it a need, in this particular case. Each lecture deals with first, the location, climate and natural resources of the country under discussion, together with a political, social, economic and religious survey. Running through and overflowing all, there is the art produced by the people; pictures of their buildings, carvings, paintings; of their household arts; pottery, weaving and glass work. There is no phase of living which is not in some way part of the general background for these art appreciation talks—for it was the whole civilization that produced the artists, and

it was the artists who captured that civilization and handed it down to us.

In truth, I can think of no better opportunity to teach and to preach charity, justice, temperance, faith in and devotion to an ideal—no better opportunity to encourage truth and honesty in everything that we do. But perhaps I should warn any one who wishes to organize such a class, that the preparation, especially for the first presentation, is colossal. There is so much material to read and to organize before one can put into concentrated one-hour talks the matter of a thousand years experience of tens of thousands of people. The business of collecting and preparing illustrative material alone is no small task. And what an avalanche of questions to answer! But the satisfaction and the joy which will be the result, more than repays for any effort in behalf of such a cause.

No teacher, least of all a religious, wishes to measure the worth of her work by the material benefits derived by herself or her students, but for the sake of this study I will mention some reactions which are the direct result of this kind of art appreciation. I know only those which have in some way, affected my own work.

- 1—through association with another student, a Girl Scout executive, has become leader of a Mariner Group and has taken over craft work at summer camps, etc. (after proper training, of course.)
- 3—came for work in composition for one year. All three have continued their study through their interest in photography, having become recognized amateurs.
- 1—obtained commission for me to illustrate (four drawings) a book on economics, published last month.
- 4—asked for art lectures for groups whom they had interested in the subject. Groups ranged in number from fifteen to sixty. Three of them came to the studio—the other was in a city about a hundred and fifty miles from Springfield.
- 1—had portrait painted.
- 5—requested Christmas cards with Catholic sentiment. Each of these has already ordered designs for next year.
- 2—later began study of interior decorating—one as a profession.
- 3—asked for names of reliable firms—architects and decorators for clergy who were going to remodel or rebuild. (Two from a priest who had attended special lectures.)
- 2—of this year's class are already planning to take some kind of drawing and design next year.
- 3—asked to repeat the courses (but I discouraged them!)
- 5—asked me to obtain good original religious statues.

3—girls were sent to the academy instead of public high because of association with the school.

7—returned for a third year—we met once a month for reviews of new books about Art.

8 or 10 of our faculty have asked to take the course next year.

All of these results, and perhaps others, are not part of my formal or final causes at all. I do not know how to tell you the results which really count—the many opportunities to clear up difficulties in the minds of grown-ups who are hungry for knowledge of the good, the true, and the beautiful. Their sincere and abiding gratitude is a constant source of wonder and joy to me. I can only say that all of us have been greatly benefited by these classes—studying together the best that man has produced throughout the ages.

Many of our Sisters would like to know more about our work, but they cannot take time to become technically proficient, nor do they intend to be art teachers. So it is my particular dream to have such a common sense, down-to-earth course for Sisters attending summer schools—a course without credit if possible, and with NO EXAMINATIONS. (This to eliminate worry and undue cramming of figures and facts.)

Such a plan should bring immediate results. It would bring art before those who make up our school system. There would be a better understanding of art and its problems on the part of present and future superiors, supervisors, principals, and co-laborers. With a helpful, kindly sympathy on their part, thorough training plus sincere effort on the part of art teachers, and with adequate equipment for teaching, we could be practicing art, rather than just allowing it to be taught. It would then be a vital part of the Catholic school system. In a word, some art education for all our teachers—even so little as the bit outlined here for adults, and, of course, much more than this for those who are to teach art.

The unusual interest shown now toward art in our Catholic schools is unprecedented. This alone, is evidence that we are going in the right direction. We hope that very soon it will bring about a great increase in the quantity and quality of good Catholic art, both professional and amateur work. We are in earnest, and with God's help, our efforts will be rewarded with lasting success.

MUSIC INTERPRETATION IN COLOR

Students of the College of Mount St. Joseph-on-the-Ohio

INTRODUCTON—MARY C. HEALEY '40

We interpreted music in color in order to give the art students an understanding of what color and line mean to a picture and mean in themselves, that they express gayety or sorrow, despair or joy. We listened to songs which expressed these various moods and arranged patterns, lines, and colors in such a way that they gave to us the same spirit that we felt in the music.

The first six melodies we hear were sung by the Junior Glee Club of St. Lawrence School, and were recorded for us to hear and interpret.

The following are the results of the experiment:

BRAHM's Lullaby—MARY C. HEALEY '40

The music of this lullaby is soothing and restful and suggests quiet, drooping lines. The horizontal predominate with only a few contrasting lines. The colors are quiet, with no strong intensity or values. Principally grayed tones give the spirit of the lullaby and these are close to the blues and purples with grayed oranges for contrast. The entire spirit of the pattern must be quiet and suggestive of repose. Where the brighter strains appear, the color brightens also and is repeated in a more delicate value as the phrase is echoed in a softer tone.

Spanish Waltz—FAITH MENNINGER '42

This is an interpretation of a Spanish waltz. Whirling skirts, castanets, and a quick change of tempo motivate the spirals and repetitions. The warmth and life of the Spanish musical mood is suggested by the rich reds, greens, and yellows.

Stabat Mater—PATTI CARROLL '40

The spirit of the *Stabat Mater* is sorrowful and intensely tragic. The Blessed Mother, bereft of her Son and overwhelmed with the horror of the Crucifixion, stands beside the Cross. She is surrounded by the light of divinity and yet she is desolate and alone.

The colors are somber, dark, and tragic. The whole mood suggests the greatest sorrow the world has ever known.

Country Dance—MARJORIE CONWAY '43

The Country Dance is by Bach and is typical of this composer whose compositions are so often reminiscent of the clavichord. It has a well-marked rhythm which brings to mind the steady flow of the dance. There is a swirl in the melody that may represent the swing of women's voluminous skirts as the dancers intertwine. In its airiness there is also the hint of the out-of-doors and a rolling countryside.

The painting represents the rhythm, even and staccato, in the short, regular curves that are repeated throughout. The swirling is the larger curves that connect one strain to the other. The lines curving and connecting suggest the pattern of the dance and the swing of the dancers. With pastel shades the painting is made to represent the countryside and the lightness of the melody. The dominance is the repetition of short curves, which is the main theme, while a secondary theme, quiet and even, is depicted in the parallel space running through the curves.

In Siberia—FAITH MENNINGER '42

The composition, *In Siberia*, tells the story of a procession of people, cold, weary, and desolate, making their long journey across the snows. The curving, horizontal lines suggest the distance and solids. The cool gray tones bring out the futility and despair of the moaning music.

King Arthur's Knights—PATTI CARROLL '40

The spirit of *King Arthur's Knights* is dashing and brilliant. The rhythmic beats of the music are gay and suggest sharp accents.

Splashes of color and repetition of acute lines are suggested by the staccato rhythm.

Fair Rosemary—MARY C. HEALEY '40

In this interpretation we have the gay staccato rhythm of Fritz Kreisler's *Fair Rosemary*.

MOVIE

Students of College of Mount St. Joseph-on-the-Ohio

Explanation by Mary C. Healey, '40

In the art classes of the College of Mount St. Joseph-on-the-Ohio work has been begun on a fresco to be put on a wall in the new art studio which was finished last fall. The work is to be done in true fresco technique, painting directly on the wet plaster.

The mural depicts the activities of the studio, some of which are pottery, china painting, block printing, and handicraft, and is to fill a wall twenty-six by six feet. In order to show you the different steps in the process of making a fresco, we have taken a movie of the girls at work.

Plans for the fresco were drawn to the scale of one inch to a foot, making the black and white and the colored sketches twenty-six inches by six inches. Pictures of these plans are shown in the movie.

The first scenes of the movie show the girls measuring the wall for the fresco and drawing the sketches to scale.

Art students pose as models for the cartoons. Individual sketches are made and then put in the composite picture.

ELEMENTARY SCHOOL SECTION

WHAT IS A GROWING CHILD?

MRS. C. M. LOTSPEICH

Founder and Principal, Lotspeich School, Cincinnati, Ohio

Reported by Elizabeth Stillwagen

Mrs. Lotspeich said that she had been asked to speak not because she was an art teacher, but because of her great interest in teaching children. She has five children of her own and is a principal in a private school.

The child needs the finest guidance in modern education. From the beginning of life the child needs training in character as well as physical care. He should be guided and stirred to the fullest life. The young child from five to eight is,

First, *concrete* in thinking. His realities,—physical for the most part, furnish his conceptions. The very young have little reasoning power; no abstractions and thoughts develop through experience. They should have a fine variety of experiences without too much stimulation.

Second, he is *self-centered*. He thinks of himself as the center of life. He investigates and appropriates to himself. The child is an entity,—body—mind—and spirit and should be kept healthy,—physically, mentally, emotionally and spiritually. The child needs discipline there—no happiness without it. It is needed in a democracy. Control of the environment makes for freedom. The teacher of the young should be wise, patient, understanding and guide with authority.

The child from eight to ten begins to gain experiences through people; he begins to think more abstractly but is influenced through personal experience. He cannot think of love and justice except through concrete experience. His cultivation of taste comes through exercising judgment in *concrete* experience. In picture appreciation he should see only fine reproductions and the study of the print not be too obvious. The child is caught by the enthusiasm of the teacher.

The pupil from eight to ten is more difficult in art because he has drawing consciousness. The creative instinct develops more at this age; his coordination is better. The child should come in contact with creators of the arts. The child is born with a thirst for beauty. The teacher needs tact, patience and a sense of humor.

From eleven to fourteen the child becomes conscious that he is part of the world; he begins his dream of life. His emotions begin to develop more fully, especially the aesthetic and spiritual. He begins his dreams of life. The teacher needs youthfulness of spirit, patience, and a keen sense of humor.

AN ADMINISTRATOR'S VIEW OF THE CONTRIBUTION OF THE ARTS

JOHN L. BRACKEN

Superintendent of Schools, Clayton, Missouri

My pleasure in addressing you this morning is tempered by the understanding which has come with years of convention experience. It is quite evident that your program is studded with the names of people who are able to instruct you. It is also obvious that a number of people whose names are contained in this program have been brought here to be instructed. It is sadly evident to me at this moment that I am one of those who are placed in learning situations. I am quite willing to be in that class as long as it brings me the pleasure of speaking to such an audience as this.

I am indubitably an amateur in the arts. I wish it understood that I am not an advanced amateur. I am, rather, a retarded amateur. I share with all others in the amateur status one distinguishing characteristic. I am willing to speak to others with a voice of amateurish authority about things in which they are well informed.

I think that my ideas about the arts, as a superintendent of schools, come pretty largely from the shortcomings in my own training and in my personality. I think I may have taken an unconscious vow that children whose training comes under my care shall not find such gaps in their experiences as mine contain. Perhaps I may be of some slight value to you this morning by constituting myself a one-man clinic to show you what not to do to develop sensitive, informed citizens of these modern times.

Of course my school days began many years ago. To place them I must go back to a little village on the Kansas plains. If there is any part of the American scene which is essentially drab, it can be life in a village and, unfortunately, village schools partake all too easily of the drabness of their surroundings. I remember the dull, dead school room in which my early academic days were spent. If the walls were guilty of any paint at all, their colors were purely matters of the janitor's doubtful taste. A funereal band of blackboard circled the room. Misused seats were nailed to the floor in rows and my memory does not tell me of a single colored picture that ever adorned the walls. The books we studied were as dull as their surroundings. We had few books and there was not a spark of color in any of them. These books were made to study, to work over and not to enjoy. When children spend almost all of the school year studying a single reader, such original pleasure as may be felt in its receipt vanishes. Color simply could not come in to these classrooms. There were no colored crayons. There

were no paints. There was nothing with which to work. The gorgeous effects of a dusty Kansas sunset were never mirrored within the classroom walls. There was no color of music in these rooms either, and today the color wheel and the staff are both unsolved enigmas so far as I am concerned. It would have helped matters if there had been some kind of handiwork which we could have done in these schools. There wasn't a hammer, there wasn't a saw, there wasn't anything for us to work with. So I cannot fairly claim all of the responsibility for my undisputed amateur status today. Certainly I was not pushed into the arts.

I think it may be out of these things that I have built a desire for children to have different experiences than mine. I like cheerful rooms, colorful rooms. I see no reason for classrooms in one building to be all the same color. I prefer white blackboards. I like to see glowing prints on the walls of these classrooms. I think perhaps every time I buy one of these pictures I feel away down inside that I am covering up one of the sepia blots at which it was necessary for me to stare when I went to school. I like to give children an opportunity to read, to read widely, to read many books that would have been miraculous in my generation. In the early days of my superintendency I used to carry around books on a loan basis to my few elementary schools. I remember the thrill when I would carry a pile of fresh, new books into some lower grade room and be met with as hearty a round of applause as it has ever been my pleasure to receive. Out of my experience comes my willingness to expend more dollars than my community might excuse me for spending for instruments, for music, for instructors to see that children gain an insight into this other language. It is because of these experiences, perhaps, that I stare at the mounting art costs in our schools, shake my head and then spend almost every cent that we have been asked to lay out. It is because of this that we overwork our school bus to see that our children get into the St. Louis Art Museum and that they go to other places where live experiences await them. I think I have made up my mind that there will not be as many people in the next generation who are as unfortunate as I was.

You know there are a lot of us of my age who aren't any better than I am. I come from the St. Louis community. You may recall the furore which was caused throughout the nation a year or two ago because the St. Louis Art Museum bought a cat. A very fine Egyptian cat it was, but it cost money because other people would have paid a like sum for it. A lot of people in my generation railed at this expenditure. I didn't hear complaints from the younger generation. If you go to St. Louis today on a train, as you come out in front of the Union Station you will find some curious, green, box-like structures in a new plaza across the street. Housed in these boxes are statues, as yet unseen by the public, which represent perhaps some of the finest work

of Carl Milles. They will unveil them in two or three weeks and then the storm of artistic criticism by middle-aged amateurs will rage again. The statues, "The Marriage of the Rivers," celebrate the confluence of the Missouri and the Mississippi. It has been suggested that the name be changed because it is indelicate. At least two members of my generation, members of the commission, refused to allow their names to be used as sponsors. One of the members, a tailor, refused simply and stanchly because the sculptor would not put pants on the statues.

This sort of thing could have happened in Cincinnati perhaps as easily as in St. Louis. It isn't a matter of geography; it's a matter of generations, of training, of understanding of the eternal fitness of things. In St. Louis, just as in Cincinnati and in Cleveland, we have people who live calmly and contentedly in serried ranks of identical houses. They go in for identical living rooms with identical sets of overstuffed furniture. Their taste in art is exemplified by the selection of the department store buyers. We are pretty snappy dressers, some of us, and junk jewelry is a flourishing line of business with us.

These things are, of course, symptomatic. If you want to find a man's reaction to the arts, you don't ask him how he feels about them. You don't ask him to declare himself in certain areas. Rather you find out what he does, you find out what he uses, you find out what he enjoys and then you know, regardless of any statement he may make, what his artistic classification is. For the arts are representative of all there is in our other life processes. The arts are indistinguishable from them.

As a school superintendent, I want the children in my school to live with harmonious backgrounds of good taste. I want all of the profitable subconscious influences to be brought to bear, but I do not wish to rely on the overworked subconscious alone. I want activities in the fields of the arts that require active participation on the part of the children. I want them to know by the feel of things what they are and how they are made. I want them to know how stubborn materials can be. I want them to have respect for the artisan whose work is good, for the artist whose work demands attention. I want them to know in the field of the arts, not as critics or mere watchers, but as participants, as makers, as doers, themselves. Within the week, a master engraver told me that not for seven years has a young man become an engraver's apprentice in all the St. Louis area. He said that when our present engravers have lived their lives there will not be others to take their places. This man said he was afraid we are degenerating into a race of people who want to sit and watch while other people do. I didn't argue with him, but I believe that more of our people are doing things today than ever before in our history and that many of the things that they do invade the field of the arts. I have a definite conviction that in the elementary schools art should be no

more a separate subject of instruction than should character education. Opportunities for art instruction appear in almost every curricular area. I think that this artistic instruction is infinitely more valuable when it is given in direct relationship to other material in a functional situation. Art is not the center of the instruction, perhaps, but it may be much of its goal. You can't go into any modern elementary school these days without realizing that expression in the plastic arts, in other creative arts, is one of the most important factors in school living.

I was heartened considerably when at Christmas time last year I went about to the rooms in one of my elementary schools with children who bore two framed, colored prints. One of these was an excellent reproduction of a Van Gogh. In it a farmer walked across freshly plowed ground, casting seed. The brassy morning sun burned the dew-drenched earth and the man, lean and gaunt, towered above the furrows. The other was a pleasant picture of two white boats on glistening water. It was a pleasant picture of a pleasant scene, the representational art you can find almost anywhere. These were Christmas presents for this school building and we showed the prints to the boys and girls in their rooms to make a special impression. First we showed the Van Gogh. There were several of the "ohs" that children say when they wish to be polite recipients of gifts. Then we showed the boats and there was a larger chorus of "ohs." I was interested in the reactions as we talked about these things in a number of the rooms. I was glad to find in the intermediate grades as many as 40 per cent of the children liked the Van Gogh better than the pretty picture. They knew that they liked the picture of the boats because it reminded them of summer and vacation and fun, and that is a valid reason for children to like a picture. The Van Gogh picture was a piece outside of their lives. If they searched, they could find those boats somewhere, but they could never find the man who sowed the seed for he existed merely as Van Gogh saw him and they respected his creation. These children in the intermediate grades were growing in understanding as they responded to creative expression.

We can expect this in the elementary school because teachers have charge of children who do a number of things. Art, reading, literature, history, geography, music, all become the common field of the arts. In the high school the situation is different. We are beginning to develop core curricula, but it still is necessary for a child to assemble piece by piece the mosaic which becomes his high school course of study. I am sorry we have this condition, for I would vastly prefer children to continue to grow up during their high school period with the same ease their elementary school experiences have permitted. Probably in the high school we need more divisions of teaching responsibility than we have in the elementary school. But certainly also we need to tie together the experiences of children so that they may emerge in under-

standing of the arts, in appreciation of the arts and in the practice of the arts. Currently I am a member of a state committee which is evolving a course of study in the state of Missouri. We are writing into this course of study a requirement for one year in the arts for every child who is graduated from a high school. This is, of course, a pitifully brief experience. It will serve, however, to extend the experiences of many of the children in our smaller high schools. We are also arranging for children to be able to receive graduation credit for about as much of instruction in the arts, crafts and home sciences as it is possible for them to receive in the high school which they chance to attend.

Much of our planning for children comes to naught because we compartmentalize children as we deal with small segments of instruction, and children still come all of a piece. They are individuals, with developing personalities, who should derive balance, sanity, freedom and entertaining furniture of the mind from the liberalizing arts. The child is whole and cannot be detached from his surroundings. Perhaps his surroundings may make more important changes in him than does his formal instruction. Certainly his development in the arts should harmonize with his surroundings, so far as we can control them. The child needs help as he grows, must have enlightening experiences to guide his development. Maturity of appreciation and of expression cannot simply happen. It may have been all summed up in the remark of the girl of high school age as she turned away from the Picasso exhibit, "You have to work up to *that*."

THE CONTRIBUTION OF CREATIVE MUSIC TO GROWTH

WILLIAM VAN DE WALL

Professor of Music Education, University of Kentucky

"O man, help thyself!" Thus Beethoven, the great symphonic creator, once admonished the young pianist and composer, Moscheles. It is the same faith in man's creative resourcefulness and strength which inspires the progressive music teacher of today to say to his pupils, "Get busy. Use your brains and your hands to write your own tunes and to build your own instruments. Here are the tools. This is the way I do it. Now you try it for yourself!"

Thus the child is encouraged to use his natural creative talent and bent for composition and instrument making and to acquire skill in logical use of his musical imagination. No longer does the child's first approach to the appreciation and practice of the musical arts have to be based solely on the imitation of older people's musical preference and mechanical skills. At once he learns to love music as a means of

saying something of his own in a beautiful way. This is the core of all musical artistry.

The arts are more than mere skills and subjects of knowledge. They are the products of man's power to extract beauty from the experiences of living. Only when the child puts his own artistic and creative soul into musical activity, however elementary and simple the form may be, is he growing musically. In his teens he will become more objectively interested in the art and in the music made by others. When he matures, his earlier participation in creative music activities will permit him to grasp more quickly and fully the achievements of the great composers, interpreters and instrument builders.

Of course not all children will develop into mature composers and performers. But some will. These will be the more fortunate whose early artistic creative impulses and gifts are not allowed to atrophy and die for lack of expression. Cooperative efforts by the music, art, and home room teachers of the elementary schools to make creative music activities an inspiring part of their classroom procedures will yield the children of this nation wide and rich opportunities for musical self-realization and growth.

Satis N. Coleman's book, "Creative Music in the Home" (the John Day Company, New York) will be found an indispensable source of practical information on this subject. For an interpretation of creative music activities as a part of the public school music education program, it is recommended that the teacher read in "The New School Music Handbook" by Dykema and Cundiff (C. C. Birchard, Boston, 1939) the section on "Creative Activity as a Musical Experience."

ART IN THE GROWTH AND DEVELOPMENT OF CHILDREN

GOLDIE CLIFTON

Elementary Teacher, Maplewood, Missouri

Art in the growth and development of children can be used in all fields to supplement and to express ideas, and as a means of expressing beauty for beauty's sake. Art is expression. A child has something to tell and so makes a picture. Picture language was used by the Indians when the white man found him in America. Art is an international language now. The cartoon is easily understood by many nationalities.

Beauty does not necessarily mean form, coloring, etc. A thing that is useful is beautiful. Harmony is beautiful. For children to do their best work there must be harmony in the group in which they work; not only in art work, but in other subjects. The message the artist

wishes to convey is not all that matters, but what the person who looks at his picture feels is important.

Everyone wishes to create. Of all our school subjects, creative ability is probably encouraged more in art than in any other. We want creative art. We strive for creative writing. We can always get creative spelling. Perhaps that is the reason so many of the stories children write are so stilted and uninteresting. They are conscious of their spelling. We can never teach spelling words fast enough to keep up with the demand in creative free expression, so children make their sentences fit the words they can spell. Maybe we should teach children more about using the dictionary and not bother too much about spelling.

The purpose of teaching art is to help children see the beauty around them, to appreciate it, and to create in some form or other. To fully enjoy we must understand in a measure what it takes to produce some of these works of art. We are better able to appreciate if we have tried to create something.

All children will not show great originality in art, but do they all show great originality in other school subjects, or in their play? We can help them to self-development in taste and in the "cultivation of the creative spirit." "Taste develops very slowly, but is more essential than money in producing pleasant, beautiful, and comfortable surroundings." Taste is more necessary than money in improving personal appearance. The teacher must provide the opportunities for growth and development. She can do nothing more. This "self-discovery" must come from within.

What effect might art have on the growth and development of certain types of children? What about the lazy child, the self-centered child, the timid child and the unenthusiastic child?

The lazy child likes to choose the path of least resistance. He does not want to draw nor enter into the other activities that cause him to do some thinking. The teacher must in some way awaken his desire to express himself through experimentation. Sometimes his interest can be aroused by the accomplishments of others. Most children have a sense of pride that will not allow them to be idle when they are surrounded by children who do things. Art work can be displayed more effectively than accomplishments in other fields. He is continually faced with the pictures of others and wants to do his best with them.

In many ways the self-centered child is harder to deal with than the lazy child. He has the "Who-are-you-that-I-should-listen?" attitude. His mind is closed to instruction and so he hears nothing. We cannot really teach beauty and culture. Each child must make these discoveries for himself. We as teachers can encourage him to make these discoveries and to build up within himself a sense of wonder and delight. To have harmony in the group, the self-centered child must be "blended in." Sometimes the criticisms of his classmates have more effect than anything the teacher can say.

The timid child needs more gentle encouragement than the other types mentioned. He does not make himself troublesome by demanding attention, but probably needs more attention than any other child in the room. The child making the loudest demands often receives most attention. The weary teacher does this in order to quiet him. I have two very timid children in my room this year, who do the most vivid drawings. I think art really serves as an "emotional outlet" for them. I believe they would like to be as daring and alive among their associates as their pictures seem daring and alive among the pictures of their classmates. They have won recognition through their drawings that has carried them through trouble with numbers in the eyes of the other children.

The unenthusiastic child can lower the efficiency and zeal of the group if his enthusiasm is not aroused. Sometimes this can be accomplished in the health and gym classes, showing him that there is art in the way one walks, sits, stands and runs. He might be stirred through lessons on dress and personal appearance. Children love to dramatize. They soon learn that there is an art to oral expression, tone of voice and choice of words. It would be wonderful if all children were taught correct English and beautiful ways of expressing a thought when they first learn to talk. The music teacher has a great opportunity to lead children into emotional enjoyment. We cannot teach taste and culture, but after we have the children enthusiastically seeking new discoveries and beautiful experiences, we can teach them skills in the use of materials.

Individual experimentation should go on only so long as the child is interested and happy, but if he begins to show discouragement he should be given instruction as to the way to do the thing he is working on. People learn to draw by the way others have drawn. To demonstrate for the children will not kill their ability to create. I know that an art teacher never "corrects" a child's work. The demonstration can be done apart from the child's work. The teacher's job is to give the children beautiful experiences, materials to work with, instruction in the use of materials, and lots of encouragement.

I believe, if we could see a thought forming in the child's mind and give encouragement before the thought was ready for expression, we might be able to do more in the other school subjects. When children draw they ask questions after almost every line they make, which all amount to "How am I doin'?" The response the teacher makes helps the child to build up confidence, he wins attention, and has the satisfaction of expressing himself in his own way. He then has respect for his own ideas.

The teacher is responsible for the beauty of the classroom and her personal appearance. Beauty does not mean ornamenting. Again I will

say that a thing to be beautiful must serve the purpose for which it was made. Not only serve the purpose for which it was made, but must also serve the occasion. The classroom must be neat and orderly, well-lighted, convenient, and a place where people can work.

We are told that "necessity is the mother of invention." If children are not surrounded by too many things they might be more creative. If they need a library corner with bookshelves they will soon be making suggestions and building shelves, book ends, tables and chairs. Then they might see a need for decorative covers for books; perhaps make some of oilcloth, percale, or colored paper.

Angelo Patri has this to say about personal appearance: "Children note the details of the teacher's dress and these stay with them. They become standards for the children when they are good. They become pivots upon which to hang personal dislike when they are not good." Have you had children even notice the way your shoe laces were tied some morning when you were in a hurry and could not get a square knot and went to school with a "granny knot"? I have been speaking in terms of six- and seven-year-olds, since that is the age level I deal with. They are certainly very observant and very frank about expressing themselves.

You might be interested in a few of the results of a questionnaire sent out to the parents of the children in the kindergarten, first, second and third grades, in Clayton, Missouri, by Miss Schuster. I will give only a few of the questions and the percentage of those who answered "yes." The children were divided into three groups. Group 1 consists of all the 220 children who returned the questionnaires. Group 2 consists of 56 children whom the teachers think are especially talented. Group 3 consists of the remaining 164 children not recognized now as especially talented.

Questions—	Group 1 Per Cent	Group 2 Per Cent	Group 3 Per Cent
Does child take drawings home?	96	100	95
Are they put up?	63	100	44
Are drawings saved?	76	79	74
Are pictures praised?	88	91	84
Point out poor qualities?	66	100	54
Draw before kindergarten?	75	89	70
Play musical instruments?	20	18	21
Enjoy singing	82	84	81
Take dancing lessons?	17	16	18
Talent in the immediate family?			
Music	45	46	44
Painting	20	32	16
Dramatics	12	11	12

You will notice that a greater per cent of those picked out as having talent take their drawings home, the drawings are put up and commented upon by the parents. There is not much difference in the percentage of them receiving praise, but a great deal of difference where the poor qualities are pointed out. More of the small group began to draw before they came to kindergarten. It is interesting to note that the numbers are quite low in the different phases of talent in the immediate family. Perhaps this indicates that talent might spring up in any family at any time. It is not necessary to have had talented ancestors.

Children love to draw to music. Sometimes they can make very attractive designs by using about three crayolas and keeping time to a record by marking on paper. Another thing they enjoy doing is to illustrate some poem they have memorized. They make very original illustrations. One teacher had a class illustrate the poem "Who Has Seen the Wind?" One child had a very nice picture of the wind blowing the grass and with the "trees bowing down their heads," but in one corner was a funny little figure that looked something like an elf, but very grotesque. When asked, "What is this in the corner?" he said, "That is neither you nor I."

In working on a unit we must be careful to give every child an opportunity to work on it and not pick out only those children who do the best work. Sometimes we feel that a unit of work is on display and must be a finished product, but we can find something that each child can do about it. We do not allow only the best in the class to do all the work in other fields. The growth and development of each child is important, so each must have a feeling that he has a place in each activity.

Effective teaching of art in school can aid in beautifying our country, and for making happier people. Winifred E. Bain says, "The value of good appearance; the confidence, prestige and community standing resulting from a distinctive home, tastefully furnished and surrounded with beauty; the sense of pride and satisfaction in meeting high social standards; and the contentment and happiness of living a rich and cultured existence in the home, in the business, and in leisure time all add to the social effectiveness and general attainment of the individual and his family." We can see that art in the development of a person is necessary for happy everyday living.

Carleton Noyes says, "Color is meaningless to a blind man, music does not exist for the deaf. To him who has never opened his eyes to behold the beauty of the field and hill and trees and sky, to him whose spirit has not dimly apprehended something of that eternal significance of which these things are the material visible bodying forth, so such a one the work of the master is only so much paint and canvas. The task of the appreciator, then, is to develop his capacity to receive and

enjoy." We as teachers have a great task. May we never weary in our zeal to inspire and encourage children to being and developing "their best self at all times."

THE ARTS IN THE PROGRAM OF THE ELEMENTARY SCHOOLS

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There are certain contributions which every school should make to its community. Among these are the elevation of taste and the giving of citizens the creative approach to life. Such contributions may best be made by seeing that young children in the elementary schools, as well as older ones, are taught art as a way of living.

To most parents and to more administrators than one would believe, the idea of art as a way of life is foreign. You and I have heard the expression so much that it has almost become trite. But the fact that we hear of it often does not always mean that we think deeply about it. I am sure that there is much need of thought and research and careful planning if we are to make this idea work in the lives of children.

There are many places where good work is being done in teaching art in the public elementary school. It is amazing how fast the good teaching has spread in the last ten years. There is an appalling amount of bad teaching still going on both in large centers of population and in small ones.

I have little patience with those who laugh at the idea of teaching-techniques. Too many persons still believe that if you know something you can surely teach it. Only by continual searching, self-analysis and study and experimentation may we hope to reach skill enough to express our best selves in the art of teaching.

Let us look together for a little at some of our techniques. Just what may we do day after tomorrow in the third grade of Woodlawn school in Lawrence, Kansas, and in the first grade of South Cincinnati to teach art as a way of living?

In the first place, we must set up goals, and be willing to make sacrifices to reach them. Our goal can not be exhibitions or busy work or an accomplishment stuck like an ornament on the outside of a child, or honor for the teacher or a school with everything new on the curriculum. Our goal must be children, children who observe and are original and who are not afraid to express themselves in various art

media. Our goal is children who choose well and know how to use their leisure constructively and whose perceptions are more and more sensitized to fine relationships. Our goal is the creative approach to life. It is art education. We often set up this goal but advance toward it clumsily.

I said that we must make sacrifices for such a goal, for with such an objective to look always, not so much at what children make as at what the making does to their personalities. Therefore, we will often sacrifice the praise and encouragement we like to hear about our work, because in general the public will not understand what is back of our teaching.

There should be a more extended program of handicrafts in the elementary schools than now exists. There are still too many who believe that crafts should not be attempted with young children. Their defense is that little children lack the background of design necessary to its successful application.

Applied design is learned best by its creation in direct relation to the object decorated and, surely, a child first becomes conscious of structural design through crafts. But handicrafts teach the wide application of art in life. The child discovers again and again in a variety of media the simple principles which underlie all things good. It is most important that we choose for every child experiences which will do this.

We lose the greater part of the good in teaching crafts, however, if we teach mere processes. All too often, in over-full rooms and in the hurry of trying to get something done, we teach a boy how, for instance, to make a clay bowl by the coil method, but do nothing, deliberately, to arouse his interest in the composition and background of the material he is using, in what other peoples and times have done with clay, and, most important of all, in what it takes to make a bowl good instead of bad. One of the great mistakes we have made in education in the past is the squeezing of curiosity out of children.

When the clay bowls begin taking form the teacher gets into school pottery forms of all kinds for discussion of color and form and use. The children identify pottery from different countries. They know stone ware from porcelain. They bring pictures for the bulletin board. They visit the kiln. Someone gives a demonstration on the wheel. The teacher knows where reading material may be had. If the pottery making has arisen because of an interest in Indians, let us say, all this might well stay within the bounds of Indian pottery.

Why does the teacher do all this? Because such teaching has a greater effect on the total life of the child.

It is a tragedy when children stop asking questions. If they have stopped when they come to us we must stimulate them until they begin again.

One of our elementary school groups bound some small books. A boy named Alan, a tall athletic boy, made his with the rest. A few days later Alan came into my home. He had not been there more than three minutes until he said.

"Miss Ellsworth, did you bind that book on the table?"

When I said that I had he asked if he might see it. He came and sat beside me with it and began to ask questions:

"How long did it take to sew a thick book like this?"

"How can you bind a book that is printed?"

After a little I said: "Alan, there's a book in the case over there which I bound in red leather, and it is decorated in real gold like your mother's ring. Would you like to see it?"

"Oh, boy!"

By this time there were two other boys looking on. For twenty minutes we all talked about raised bands and paring and gold tooling. Those boys have found art in the library.

I do not know a man on our street—and there are college professors there—who would have noticed the book on the table as different from any other book. And if he had he would not have been curious about it.

Alan's book was both useful and beautiful. But we must look and listen for more than that. Let's get beyond mere processes. When I hear children say: "I've had pottery, I don't want to do that any more," I suspect the teacher. A child once handed me a design. When I said, "I think that's good for a small girl to make," she quickly took it back saying, "I can make a better one."

Isn't it more important to give children the idea of the endless possibilities of clay rather than to make them work the life out of one near perfect piece and leave them believing that now they know how to model?

"But I can make a better one!" is at the very heart of teaching art as a way of living. It is the striving toward the better thing. It is the overcoming of a technical difficulty here and the setting up of a new self-imposed task there which lead to a controlled life.

Should we start an art contest next week when we go back to work? By all means. Let us start each child on a contest with himself. It will be much more interesting than competing with each other where only one or two could win. Every child who wishes may win against himself, and anything else is impossible, anyway. I learned something from a teacher once who put up cards around the room with the children's names on them—James, Sally, Charles. The work under the names was not changed regularly, but whenever teacher and child thought something better than the one already displayed had been produced, a substitution was made.

It has been decided, I believe, that the best way to elevate taste is to live with good things. The classroom lesson is not enough. Aside

from wall exhibits every school should have a glass cage low enough that children may get close to it—in the front hall. In this case all sorts of good things may be shown. We have used one exhibit of well-designed packages with a tag which says, "The storekeeper needs art. If packages are beautiful we buy more."

Such packages might well be collected and selected by the children. One of our sixth grades made a collection of old bottles and greatly enjoyed judging them.

Another exhibit we use is a collection of articles from the stores with a card proclaiming, "Beauty does not depend on money. Nothing here cost more than 10 cents." These articles were collected by seniors in public school art at the University of Kansas. I have found this collection so interesting that I never go any place that I do not prow about the dime stores and bargain basements to see what I may find.

But seeking choices is not enough. Every child must practice choosing from the time he decides whether he shall build a silo or a railroad bridge in kindergarten to what color the sixth grade room should be painted. There is the question of pictures. We are starting in each elementary school a checking library of 8 x 10 prints. From this library a child may check out any picture, as he does a book, and keep it a week. Now my greatest trouble is getting the teachers to put into this library some modern pictures (which they do not like personally). If we do not do that, will the choices be the children's really?

The best elementary teachers are teaching art from 9 to 4 every day. We must get away as far as may be from the idea that art is in pictures only and that the only art lesson is a drawing lesson.

Why, I should like to know, isn't the handling of leaves and talking about their shapes an art lesson for the first grade? Why can't we mention orderly desk once in a while on a report card? Why not put spelling and arithmetic and English papers in the art exhibit? Isn't it as important as truancy and arithmetic?

Why can't the sixth grade take charge of the bulletin board? I have seen an eight-year-old quite absorbed in selecting and rejecting colored paper mats until he found the right one to put under a flower pot. The right one for *him*, not the teacher.

In a first-grade room there was a health chart in one corner of the front blackboard. One day the teacher put a poster in the opposite corner. A small boy on a front seat sighed gustily, "I *like* that," he said, "It balances better now."

To teach art as a way of living, let us give recognition to creative excellence wherever we find it. The boy who thinks of a new way to solve an arithmetic problem or who invents a way to keep a stubborn schoolroom window from rattling, or who makes up a new game, has the creative approach to life.

Last week a business executive from Kansas City made a speech to our university seniors on how to get a job. He said, among other things, that it is almost impossible to find anyone applying for work today who has original ideas. He employed one young man who, without being told, went around and turned off the radiators when he saw that the room was getting warm enough. Because of what that small act showed about this boy's approach to his work his employer made him manager of the building.

Our classroom techniques sometimes kill this very thing. I saw a second-grade boy start to draw a cowboy. He made a big circle for the head and saw at once that it was too large if he expected to get the whole figure on the page, so he drew the head the proper size within the lower part of the larger one. He went on and finished his picture—plaid shirt, chaps, lariat and horses in the background. Then he sat back and looked at the circle still extending around the head of his cowboy.

The teacher had seen the performance, and I was watching both with equal interest. If the teacher's goal had been a perfect picture she would have interfered. She apparently paid no attention to what was going on, waiting to see if the child could think himself out of his difficulty. He did it well enough. Seizing his orange crayon, he filled in the large circle up to the cowboy's hat and head and then added the radiating lines, which turned his mistake into a blazing sun.

Whatever a teacher wants she will gradually get from a young child. If she counts original thinking success, she will get originality. If she wants first of all an exhibition she will get that even if he has to take it from some one else.

Almost always we bury our heads like ostriches in the maze of things teachers and supervisors have to do, and think we are getting on well. Are we sure that the principals and superintendents are throwing their weight toward our goal? Are they ever invited to sit in on our meetings? How many of us have actually tried to get an opportunity to sit in on a meeting of the board of education, not to ask for a kiln of a five-hundred-dollar picture, but to talk for a little about what we are doing?

And the parents are most important. We cannot really do our best work in art education unless they help. Through ignorance they kill much of our work. I saw a father come into the building one rainy evening for his little boy. The child went running with a scrawly little picture outstretched.

"Look, father," he cried. "Look—what I did today?" The father handed it back with a stern look, saying, "Put that in the wastebasket and when you get one that looks like something I'll be glad to see it."

Seeing all the excitement dashed out of that boy's face I could literally have beaten the father. But he didn't need a beating, actually,

only a little conversation. We all know that when a mother bitterly complains that her six-year-old is terribly disappointed because he is not learning at once to draw a cow which "looks like a cow" that it is the mother, not the child, who is worrying. It is of vital importance that parents receive information concerning the things children are able to do. And if they know what is most needful many would make opportunity for all kinds of expression, at home, and would know when they see it, this evidence of art influence in the lives of children. It would surely cut down the number of notes teachers get like the one from the mother of a junior high school girl who wrote, "Dere teacher: Please teach Mary more art and less about changing the furniture around."

The young son of a hard-headed business man pulled at my sleeve one day. "Miss Ellsworth," he said with a really worried face, "my father is afraid I'm going to be an artist."

We sympathize with him. He sees his boy with long hair and a flowing tie throwing tantrums and writing home for money. Isn't it time just here to go down to the bank or the factory or wherever the father is and allay both his fears and those of his son?

Isn't it time to show him that we are trying to teach art, not as one thing, but as doing everything that one does in the most beautiful way possible. He will believe that.

We have found it helpful to call together small groups of mothers, generally ten or twelve or less, in the art office. There we have a cup of tea together and look at some of the things the children have done and discuss what this problem or that must have done to the children. Because we are a relatively small community we have a group like this from each school almost every year. It leavens the loaf and they are franker.

In the beginning art was naturally expressed in useful things, and made a way of life. The early man who carved a design on his canoe paddles, the Indian who made his vessels for corn, the Scandinavian woman who wove that her family might be warm. We live in different surroundings today and we must learn to express ourselves in different ways—the garage man in the most smoothly running engine possible; the grocer in the presentation of his wares; the housewife in choices for her home.

So let us work and listen and sensitize ourselves that we may receive the expression of little children. And let us choose every experience we give them by the yardstick of one question—"What will it *do* to them?"

We will get discouraged sometimes. Our first-grade teacher decided her group would never make designs that were good. Then one day in the gymnasium the electric light shining through a screen wire cast a crisscross shadow on the ceiling. A little boy came running. "Look!"

he cried, "there's a shadow design." And the teacher saw that she was wrong.

And some blue Monday little Susie will burst in with "Oh, Miss Smith, my uncle Eddie has a new Ford and yesterday he took us all the way to Topeka, and I stood up in the back all the way and I saw every kind of tree we talked about but square ones, and there weren't any square ones!" So we take heart again.

James Russell Lowell once said: "Until America has learned to love art, not as mere amusement, but for its humanizing and enabling influences, she will not have reached that high level which makes a nation out of a people and raises it from a dead name to a living power."

THE CHILD HAS SOMETHING TO SAY

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Some of the high school students volunteered to help with assembling and mounting of the art material which was to be their share of the general school exhibit.

About them was spread a large quantity of elementary school art waiting to be sorted and mounted by the art teachers. Before long the interest of the high school students were drawn to the colorful array of the younger children's drawings and paintings, and they temporarily deserted their tasks of pasteing, punching and sticking on labels. Riffing through a stack of drawings, one boy was heard to remark, "Gee, what ideas those kids have!"

That statement said many things. First of all, the fact that a high school senior should express such apparent admiration, respect and wonder of small children's expressions was a revelation in itself. Here was no feeling that what he saw was something to ridicule as "babyish" or that he could pride himself on having outgrown, but a real tribute of one artist to another, a testimonial of understanding of a communication of one individual to another. To this group of adolescents truly the child had something to say.

I wonder if we, as teachers, can feel and acknowledge such fertility on the part of the young child. If we do, and we say we do, why do we persist in setting up all sorts of obstacles to hamper fruition of such fertility? I feel safe in saying that not a day passes but that we are guilty of curbing or destroying some child's honest expression by failing to bridge the gap between the two of us. Such an indictment may sound harsh, particularly at the end of the day when we experience that "all-spent" feeling because of having "given of ourselves"

until it hurts. But that may have been one of the causes of the gap, this over-teaching which created tension instead of releasing them.

Our new program of education demands a fundamental change in the teachers themselves, in their training, their attitudes, and their own lives. Intuition alone will no longer serve, but psychological knowledge and inner experience will be necessary in order to recognize signs of repression and signals for the coming forth of the expression of the child. And that is not enough. It must be used for the purpose of integrating the child—one within the self and the other within the social unit.

In attempting to adjust the child the teacher must first adjust herself. She can only understand the childish drawing by trying to perceive the visible world as the child does. She must realize that through fantasy, play and rhythmic movement and other indirect means in the employment of the unconscious rather than the conscious and its ordered plans, occurs the transcendent function of an idea and its expression in the young child. She must be able to see the value of flexible and adaptable guidance to recognize the need of the moment of the child and the fulfillment of this need.

The range in the world of art expression is the same range which may be found in individual differences. The choice of media is governed by these variations in traits. The child, not the medium, determines what he has to say. His needs determine his choice of medium. One chooses clay because he wants to make a mask. Another chooses paint to do his picture rather than chalk, not because paint is easier to handle but because he does not like the feel of chalk. One starts with one medium, finds it too difficult or inadequate for his expression and abandons it for another. In one case the art product may be achieved with success, in the other not at all. In all cases the children were experiencing creatively; that is, providing the teacher was not interfering with the approach to art that the child signified.

Art is not in our elementary educational program for the purpose of developing draftsmen, designers or architects. It is there to afford opportunities for wholesome all-round growth. This, plus the sensitive guidance of an understanding and integrated teacher, produces an atmosphere in which the child having something to say can get thoroughly absorbed in getting it said and have no self-consciousness about the way he says it. What experiences or needs will free creativeness is problematical. Feeling free to express in his art any of dozens of interests, we may find them connecting with happenings at home, in the neighborhood, through reading, travel, studies, sports and perhaps the closest relationship—self. The very fact that the "problems" to be worked at may be numerous and unrelated may increase stresses and anxieties and destroy wholesome adjustment if the teacher presumes to stress techniques and accomplishments at such a tender age. She

should feel it necessary to give aid when trouble appears—legs falling off a clay elephant, wood splitting in sawing, watercolor puddles starting to run—but after the way is once more clear the child should resume his concentration upon a self-generated purpose.

In a school setup where the time element looms heavily on the horizon of physical handicaps to experimentation, it becomes necessary for the teacher to prevent as many time-and-material "wasters" as possible.

The children should be surrounded with an adequate supply of all materials accompanied by a few fundamental hints and demonstrations as to their possibilities or limitations in function. As long as freedom of choice does not develop into license, unhampered usage should be encouraged.

Manipulation of the medium soon brings forth inevitable difficulties. At this point the teacher becomes the clarifying and helpful agent in helping to solve mechanical difficulties as well as establishing simple basic fundamental art qualities. These, however, should remain secondary in importance to the spontaneous or emotional approach that is the meaningful one in expressiveness to the child.

Teachers who evaluate pupil growth by the creative process rather than the art product, plan intelligently on broad concepts that come within these understandings:

1. Creativeness is self-directed, expressiveness, purposeful, original, and enjoyable.
2. Art, as a tool enriches living and social adjustment.
3. Development of the wholeness of the child means evaluation of own work, respect for the work of others, integrity of purpose to tools and materials.

To accomplish these purposes the teacher should:

1. Provide a program on a basis of free choice, to encourage the child in what he has to say without interference.
2. Help make associations between art activities and other educational activities where natural and effective integration may occur.
3. Create an atmosphere that will cause creative expression to thrive in spite of adverse school conditions.
4. Employ techniques where all ages of children may find immediate satisfaction in art experiences, with a desire to continue aesthetic and technical growth.

CAN EXPRESSION BECOME STEREOTYPED?

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Children are very responsive organisms. They see, hear, feel, and are keenly aware of the life about them. In being so responsive it is only natural for them to feel and wish to relate their experiences, to explain them in some way. They may paint, model in clay, construct an object, dance, play an instrument, sing, make up a story or otherwise express themselves. This tangible response of one's own feelings and thoughts received through the senses is expression.

There are two kinds of expression. The first is purely creative expression, which is simply the elucidation of one's ideas, emotions, and feelings. This may or may not be related to any other activity and may have no meaning other than that suggested by the expression itself. It may be a unique interpretation—an expression not possible in any other medium. The child largely forgets reality and simply records feelings in terms of materials. It is fun in and for itself.

The second type of expression is that which is based upon research and the interpretation of this research. This may be creative expression. It is used in connection with activities or units of work or centers of interest which are names given to class problems in the progressive schools. It encourages an expression of the child's understanding of subjects and at the same time clarifies and pins down their meaning. It is here that the child seeks accuracy in most of his problems. As information is needed by the children on techniques regarding color, figure drawing, painting, perspective, sewing, hammering, paint mixing, etc., the teacher will supply it. The other background information has been secured through study. This procedure vitalizes the art program. The modern school encourages the development of both of these types of expression.

There are many things that affect expression. Environment is, perhaps, the most important. Heredity and home conditions play an important part in shaping the child in his most impressionable years. Until recently the home environment exerted the most important influence upon the children. In many cases now, however, the influence of the parents and the home is secondary to that of the teacher and the school. The school should be a place of beauty—the buildings and the grounds. Through their teacher the children should learn to see beauty, color, and the art which is around them. The teacher is largely responsible for kindling that spark of creative imagination which exists in normal children. Unfortunately too often it is quenched. The

wise teacher, too, provides rich experiences, as she realizes that before one can express an idea in any way, one must first have the idea.

Ideas are also secured from the pupils' interaction upon one another. They imitate one another constantly.

There are many things in the community that affect one's expression. Some of these are the movies, museums and galleries, newspapers, libraries, and churches. The Mardi Gras, the rose, tulip, and cherry festivals, and other community activities stimulate expression, too.

It is extremely easy for expression of ideas to become stereotyped. The human organism is predisposed to easy solution of problems and tends to repeat a behavior pattern that has been found satisfactory. Warren Wheelock says, "When a man stops adventuring, he stops being an artist." It is too true; many artists develop a style which soon becomes a shallow display of virtuosity. Picasso is a notable example of a man who did not allow his expression to become stereotyped. Very often literary "hacks" over use trite sayings and platitudes which are common forms of stereotyped expression. Popular music of any age is largely stereotyped expression. Especially is this true with the interpretation given by certain orchestras today.

Expression in the old formalized or traditional type of school was largely stereotyped. The teacher of the past was not an adventurer but a formalist. Inventiveness and creativeness were discouraged in the child. The program of this school put a premium on making a duplicate or copy of the example the teacher placed before her pupils. The program consisted of unrelated subject-matter fields. In art the teacher resorted, if necessary, to breaking the spirit of the children in order to make them conform. In a drawing class of twenty children there would be twenty of them painting Scotty dogs at the same time, each dog in the same position or as nearly the same as was possible. If the child's drawing was too bad, the teacher might supply him with a hectographed copy and have him simply paint in the color. As a result, the pupils lacked initiative—it wasn't necessary for them to think for themselves. They were simply robots. Sometimes there were a few who would rebel and cut class—perhaps even a few would quit school.

The partly coordinated or partially integrated program retains much of the old formalized method. It has taken over a few of the ideas of integration. It is still largely a hit-and-miss process of learning. In art, for example, there are some teachers who feel that all that is necessary is to pass out materials and ask pupils to "create" a painting. This lesson has no connection with any study that they have made or are making. There is no real reason in the child's mind for such an activity. There is little pupil motivation, and what there is, is due to the child's enjoyment of the painting activity itself.

A specific example of such a partly coordinated program was observed in a class of first graders one day. The teacher introduced an art activity by reading a story to the children. They were asked to illustrate a part of the story they liked. They enjoyed it and profited from this experience the first time even though it was an isolated activity. I returned to that class ten weeks later to observe another art activity. The teacher again read a story and asked the pupils to illustrate the part of the story they liked. About the only thing that had happened in this ten weeks' interval was that the children had improved their technique. They had been solving the same problems the same way all of the time. This needless repetition of a single activity is little more than stereotyped expression. Their art program was practically limited to illustrating stories. In their art work there was an absence of creative expression in and for itself. Normal children in the first grade, if given paint, chalk, and crayon, will create splendid abstract designs filled with meaning to themselves and to those who can interpret them. They should not be made to illustrate stories all of the time. It is not necessary to paint pictures of flowers—they belong out of doors anyway. It is not necessary to paint pictures of boys and girls all of the time. Art should help the children interpret meanings.

The integrated program successfully combats stereotyped expression in any form. By an integrated program we mean one which incorporates various subject-matter fields in a logical way. The children, with the help of their teacher, set a problem for themselves. They bring to bear various subject-matter fields in its examination and exploration. Planning a unit of work is in itself a high type of creative expression. Let me give you an example of creative art activities which grew out of an integrated unit carried on in the second grade.

For twelve weeks the children had carried on a very interesting unit centered around bread. As one of the art activities the children made a big frieze composed of panels illustrating the entire process of the production of bread—planting and harvesting the wheat, milling the flour, and baking the bread. Each committee was responsible for a section or panel. With this work grew an interest in a store. This new center of interest gave an excellent opportunity for a well-balanced program. It admitted the integration of many subject-matter fields. There was nothing haphazard about the unit. Study entered at every stage in its development. A large creative activity in connection with the unit was the actual construction and operation of a store. As a language activity the children sent a letter to one of the local grocers asking if they might come and see his store. While visiting it they looked around at the display of goods, watched the grocer sell some groceries, etc. Upon their return to school they decided to build a store for themselves. They used the following mate-

rials: laths, cloth, paper, nails, and other building supplies. One of the upper grades was studying electricity, and a group of these "experts" installed a light in the store. The children stocked their store with foods. They made and painted awnings and a sign for the front. They trimmed the little windows; they made price tickets; they cut aprons for the clerks; they made a few posters advertising a sale. These creative activities were largely ones demanding accuracy and necessitated a certain amount of research on the part of the children. One day they had a purely creative activity based upon their understanding and experience. Big sheets of paper were distributed. The teacher asked a few questions about the sources of some of the foods they had studied. Each child had several contributions to make. The teacher then asked the children if they would like to select some food and draw a picture of where it grew or where it was produced. Among the pictures that were produced were a few of the ocean showing where fish came from, some showed grain fields, some showed orange groves, many showed apple orchards. One little girl had made a special study of Hawaii. She drew a picture of a boy planting pineapples. The little boy had cut a number of round holes in paper and was planting the seeds through the holes. The little girl explained that he was doing this so that the pineapples would grow straight. One little boy drew a picture of a creamery. This activity gave the children a great deal of opportunity for expressing their own ideas. In this exercise they were drawing creatively upon their well-laid background. The children dearly love to do things in connection with a larger problem.

For another example of several kinds of creative expression let us examine an integrated program of a rural school in North Dakota.

The third- and fourth-grade children had been studying the Thanksgiving of the Pilgrim Fathers. In the course of their study they discovered that these people were pioneers. From this study grew an interest in the pioneers in their own state of North Dakota. In order to have some outline or organization the teacher and the pupils discussed what they would like to find out about pioneers. The children prepared a list of things, and as the study progressed they planned the work for each day.

One of the first things necessary was to get information. The children wrote to pioneers and old settlers in the community asking for interviews for first-hand information. They also read from books and other sources of information.

Their work was carried on by the pupils working individually or in committees. Their study centered around the pioneer problems of housing, transportation, clothing, food, health, recreation, etc. It was found that the typical pioneer house in North Dakota was either built of logs or of sod. As an art activity they constructed a log

house with twigs and filled the chinks with a mixture of clay and moss. They used oil paper for the windows just as the pioneers did. In their study of the interior they made a large fireplace, since the fireplace was the most important part of the house. It was the only place for cooking food and the only source of heat. The pupils also dipped candles. One child, after discussing this activity at home with his mother, came back to school the next day proudly carrying his grandmother's candle molds. That day the children molded a set of candles.

Their research of transportation facilities showed them that the pioneer traveled by horseback, on foot, and by covered wagon. They decided to construct a covered wagon. Plans were drawn which served as a basis for sawing out the pieces of wood necessary in making the wagon box. The pieces of wood were glued and nailed together. Then silhouettes of horses were drawn on the paper, placed on wood, then cut out and attached to the wagon. Cloth was stretched over a wire frame for the cover.

Lack of time prevents a more detailed discussion of the way the various subject-matter fields were integrated in this unit. Social studies, reading, oral and written language, spelling, science, art, health, and music were all involved. Let us point out some of the activities in the field of language.

The children wrote letters to parents and friends seeking interviews and the loan of pioneer relics. They wrote stories about their activities. Most of the children decided they wanted to make scrap-books for themselves which they called "pioneer books." This was an excellent summarizing activity since they contained many written and pictorial records.

It was interesting the way the dictionary habit was promoted. The children ran across many new words about pioneering such as andirons, mantel, puncheon floor, etc. With the help of their teachers and of other sources, they wrote their own definitions for these words. Each child kept a record of those he did not know. One child in talking about his word book said, "Why, this is something like a dictionary." This interested the children very much, and when the children's dictionary was brought out, they were eager to look up the words that they had put in their own dictionaries.

As a final activity the children sent invitations home inviting the parents to come and see the results of their work. The children had prepared an exhibit. They had their word books and their pioneer books in readiness. They had made labels for the various things constructed and those relics contributed by friends. The children also had prepared a program in which the various committees made reports on their activities and research.

This work on the pioneer unit gave the children a real respect for

the resourcefulness and the ingenuity of their pioneer forefathers. It developed right habits and skills and helped them to gather and interpret material from many sources and to adapt this material for their use. They had expressed themselves through letters, by the construction of objects, by writing stories, etc.

Integrated activities allow each child to make his contribution toward solving the problem that the class has selected. There are so many kinds of work to be done in the integrated unit that each child will find an activity suited to his level of ability.

Yes, expression can and will become stereotyped. It is a constant struggle for the teacher to prevent it in the class room. Here are some of the devices which the wise teacher may utilize in discouraging hackneyed expression.

The art teacher can introduce media which will frequently lift the children out of a slump. Such media as rubber tubing, clay, papier-mache, Keene's cement, plastics, metal etching, even stock quotation sections of the big daily newspapers, which make excellent backgrounds for big all-over designs, allow for a wide spread of individuality of expression.

Cleverly organized art exhibits can serve as an incentive for creative expression. Classroom exhibits from their own class should consist of the work which is particularly original. Examples of such work by former classes may be shown in those, too. Sometimes the children enjoy exchanging exhibits from other grades in their building and from other schools in their city. It is fun to see what the "other fellow" is doing. Then there are exhibits that can be obtained which contain work by children in distant cities. *Young American Paints* is an example of an art exhibit of this kind which is available to any school.

Such exhibits of actual children's work are really very important in opening up ideas for other children. Naturally the children will not wish to or be allowed to copy these.

Many a child lacks confidence. The teacher, through helpful guidance and criticism, can do much to overcome this timidity. One notices, too, the stimulation that comes from the approval and suggestions of classmates. The efforts of the children to be original must not be laughed at. Nothing discourages originality as much as ridicule. To encourage new responses the teacher will discourage repetition of past successes in the child's work.

Trips and excursions give the children a chance to see new things which they may use in their work. Reading and studying new books and papers are helpful, too.

Once in a while it is probably very wise for the teacher to draw upon the imagination. As source material here she might point out the beauty which is everywhere, but hidden to most of us. She could describe the cool, lush shadows in a hot summer's day, the tintinna-

bulation of bells, the rhythm of the rain and the wind. It is impossible for the expression of this material to become stereotyped because it demands an entirely original solution.

I believe that the progressive school has evolved a solution of this problem of stereotyped expression. The research which the children carry on in connection with the integrated program provides a rich background which they may draw upon. The integrated program encourages the development of initiative and originality of ideas. These two factors permit many kinds of expression, that which is based upon research, and that which is based upon purely creative expression. Each expression must show accurate interpretation. There are so many possible art activities suggesting themselves in the examination of all the different phases of the unit that there is little likelihood that the same type of expression would be used in the various parts of the unit studied or in succeeding units or centers of interest.

ARE TEACHERS PEOPLE?

LUCY GAGE

George Peabody College, Nashville, Tennessee

Reported by Ruth E. Whorl

Miss Lucy Gage at the Elementary School Luncheon on Thursday, in her very charming manner spoke on the subject of "Are Teachers People." She believes that too many teachers have filled the whole margin of their lives with teaching with the result that they cannot be called persons. They have forgotten how to live. Teachers' colleges have not helped in making them persons. They talk about their devotion to their work and assume a pious attitude toward it. Margins should be provided for a great variety of experiences if they are to be good teachers. They should have outlets to take care of their emotional life so they do not use children for satisfactions. This good teacher must have vibrant health with all that it implies. She must have the capacity to create a home and live in it, to create a garden and to work in it. She should create in some form of expression, play an instrument, paint a picture, etc. She must live richly through the arts and be a participant in one of them. Friends outside the profession should be cultivated. All kinds of people should be welcome for they have much to contribute to an enriched living. The successful teacher is the one who is first of all a person and then a teacher.

SECONDARY SCHOOL SECTION

THE ARTS WORK TOGETHER FOR STUDENTS IN A CATHOLIC HIGH SCHOOL

SISTER MAUREEN, O. P.

Sacred Heart Academy, Springfield, Illinois

I have been asked to speak in Sister Helena's place. Her problems and solutions have been very different from mine. She teaches in Albernia High School, Chicago, where the enrollment is close to a thousand. There are three art teachers and many branches of art are taught, including wood carving, pottery, and other crafts—fashion design and perhaps others. My problems are those of a smaller school—one art teacher with more limited equipment.

In every school as in ours, the art department contributes to many CAUSES, chief of which is the publicity for any and every activity. There is also the planning and final work on the School Year Book which gives valuable experience to its art editors and other members of the staff. For the past four or five years, Sisters who are teaching ancient and modern history classes, religion and Latin classes have asked for illustrated talks now and then for their students. This has been most interesting—and I believe has been of use to even the least art-minded student. I have with me some comments made by the girls, which seem to indicate that these little talks and explanations have helped them in their work. These cards were unexpectedly passed around and only a few minutes was given for them to write comments. No names were to appear on the cards and the girls were seriously encouraged to give any criticism whatever. The only request was that they say honestly what they thought of the talks. (I brought these along to show to some of my Sister friends here, never thinking that I might be using them in this connection.)

Besides the regular class periods for art which are allotted, we have an active club under the patronage of our Dominican artist, Fra Angelico. Election of officers, parliamentary procedure at the formal meetings, parties and other forms of social activities, visits to local museums and shops, voluntary dues in the form of prayers for the good of the school, afford political, social, economic, and religious problems which are solved by the members. Just before Easter the club sponsored their annual style show. They modeled clothing sent out by one of the larger department stores. This year short talks on fashion notes, the color, design, etc., of clothes, a talk on general appreciation of beauty, and an illustrated talk on composition made up the remainder of the little program. With the dimes collected at the

door, they finance a party, make a contribution to the School Annual fund, and each year buy some additional equipment for the art department. This year they bought a beautiful crucifix, carved from walnut which was made by Eunice Grubb of Chicago.

At present our system of crediting keeps away many of the interested students who must spend their time in the other departments in order to meet certain requirements. We are accredited with the North Central Association and with the Illinois University. In our particular school sixteen credits are required for graduation and only six of these may be electives. This means that girls who wish, for instance, shorthand and typing, (four credits) could not find time for more than two credits in art. That is, of course, if they want college entrance diplomas. We are beginning this year another schedule which will permit girls who do not expect to enter college, to graduate without meeting these particular requirements.

Music and dramatic art also play an important part in our school. These students have a weekly fifteen-minute broadcast over one of the local stations which is of great value to each of the "artists." The Glee Club, too, broadcasts two or three times each year for half-hour periods. There are, of course, many music and dramatic art programs during the year, and, too, the junior and the senior class plays which call into use the latent talents of musicians and actresses. The junior-senior prom at the end of the year calls for much ingenuity and originality. Here again art students are called on for ideas and for the actual decoration of dance hall and banquet table.

In any case, there is a constant interchange of helpfulness among classes, teachers, and special students which make for a happy coordination and cooperation in the Catholic High School.

THE ARTS WORK TOGETHER FOR HIGH SCHOOL STUDENTS IN A PUBLIC HIGH SCHOOL

EDITH M. HENRY

East High School, Denver, Colorado

Art cannot function as an isolated experience in the lives of high school students. It depends upon rich, emotional life experiences for its inspiration. In turn, it enriches life by providing an opportunity for students to discover their cultural heritage, the beauty of their natural or man-made environment, and the joy of meeting life creatively.

During the last three years in our school of three thousand, we have been very much concerned with the need to reach more students through an art program which will be a vital part of their every-day

experiences. Our students present a wide variety of interests and needs and we have attempted to provide experiences just as varied in a number of different ways.

Our core or general education program, in which about one-half of our students are enrolled, provides one opportunity for art to function in its relation to significant life experiences. A core is made up of five or six classes, each taught by a teacher representing a different subject-matter field. The students and teachers of each core plan their units together. By an exchange of classes, the art teacher in the group has an opportunity to meet each class as often and as long as necessary to present and carry out the art implications of the problem. In addition to the regular class exchange period, a laboratory period is provided in which students from all the groups may work creatively to express ideas about the unit or to explore some art media "just for fun." New interests have been developed in this way and art has become a normal, effective way of expressing ideas or emotions. A few examples from specific units may suggest the possibilities of this part of our program.

If the students are developing a unit on personality, the art teacher may help them see the importance of personal appearance and guide them in working out a suitable personal wardrobe; or she may help them see, through personal experience, the value of such leisure-time hobbies or creative activities as crafts, carving, weaving, painting and the like, in the development of a rich personality. Art objects about the building, the architecture and landscaping of the school, can be studied by a group of sophomores in their unit on orientation to the school. One junior group, in their study of the community, made a motion picture on the food supply of the city under the direction of the art teacher. A senior core group worked out a unit on "What makes Life Worth Living" by studying our cultural backgrounds in music, painting, architecture, literature, the dance, nature and great historical personalities. Throughout the unit opportunity was constantly given for these students to express their own feelings and ideas in as many ways as possible.

One period each day an open laboratory, under the direction of an art teacher, is available for students not in the core program. Here individuals or classes may come from other classes or study halls to work out their own ideas. One Spanish class made their own place cards and table decorations for a city-wide conference. A committee of students from a geology class created a wall panel for their classroom presenting their interpretation of important geological facts. These periods are planned and scheduled in advance in order that the room will not be overcrowded and the necessary equipment will be available.

A close relationship is maintained between the art, home economics,

and industrial arts departments. An art teacher and an industrial arts teacher work together with the stage crew in planning, designing, and constructing all stage sets for school productions. A course has developed known as the "Clothing Design Shop." This class is taught by an art teacher and a home economics teacher, each sharing the responsibility of helping girls discover their personal problems in color, line, style, etc., and then designing and making at least one ensemble which is "just right" for each of them.

For students with special interests and abilities, there are elective courses in such areas as drawing and painting, commercial art, fashion drawing, and the crafts. The latter includes a wide range of media such as leather, metal, clay, cork, beads, and textiles.

We believe that we have made some progress toward our goal during the last three years. We have grown from one art teacher and two hundred fifty students in our department to three art teachers who have a regular contact with over one thousand students and a frequent contact with more. We still need to let more students know of the kind of experiences we can offer them and our hope is that in time we will provide rich art experiences for all students which will help them become more aware of the beauty about them and help them find that art is closely related to daily living and a natural and worth-while means for self-expression.

THE ARTS WORK TOGETHER FOR HIGH SCHOOL STUDENTS AS SEEN BY AN ADMINISTRATOR

MATTHEW P. GAFFNEY

Principal, New Trier Township High School, Winnetka, Illinois

I am speaking before this group of art teachers as a layman in art affairs, and from the point of view of a school administrator who is interested in seeing art play a larger part in education than it has in the past.

During recent years in this country, many groups with special interests have desired to see these special interests represented in the schools, and the tendency has been whenever such pressure existed to add a few courses. As the result our programs have become collections of this and that from which a pupil has to choose.

My interest in the development of art in education is not simply to see more courses added to the curriculum. I want to see art play a much more integral part in the life of the school as it now exists. Special courses in the techniques must be given for those who are primarily interested in mastering these techniques, but my primary interest

today is in discussing what can be done to have all pupils who pass through our schools feel that art is a part of life, and not something that you put on like your Sunday clothes. I feel this in regard to all the arts, and could develop this theme equally in regard to music, but for the purposes of the day I shall restrict it to those activities which we have come to consider in high schools under the title of Art. I am afraid I shall have to discuss this largely from the point of view of the schools with which I am connected.

As I consider the directions in which we are going, it seems to me we are thinking of art from three angles: First, the angle of the producer, the child who we say has artistic ability, and whom we teach to draw and paint and model. For these children we set up definite courses. Second, there is the larger number that spends no or little time painting or drawing or creating, but whose interest we engage in appreciating and valuing what other people have done. Recently this group seems to have been called the consumer group. The first group is cared for in practically all schools, the second group in most schools. But there is a third approach which until recently has been neglected, and which I consider the most important of all. This concerns all the students in school, and involves considering art as something which heightens every pupil's understanding and appreciation of life, which helps to interpret life, cannot be set aside in a room at certain hours, but must be part of the warp and woof of education itself.

We were blindly working toward this some years ago when art appreciation came into the curriculum, and in many schools was required. In our school it was required of every sophomore, the course consisting of lectures on painting, sculpture and architecture. I think at the time this was a good idea, and is better than having no contact with art at all. But it can be an artificial experience which perhaps defeats its own end with many pupils.

To meet the needs of the first group, we have courses in our particular school in creative drawing and painting, applied arts, stagecraft, with studios where metal can be hammered and clay modeled, a theater arts laboratory where stages can be constructed. Art in the schools often too narrowly means painting and drawing. We have an art club, with an extra-curricular sketch class which meets once a week and gives an opportunity particularly for those students who cannot get art into their regular school program. We cooperate with the community in such projects as are involved for making posters for the Community Chest, for the Art League, and for the dramatic groups up and down the North Shore.

In order that every child shall at least have had an art contact, we require in the sophomore year the child to take a course that meets one day a week in which he does a variety of things—working with

his hands, seeing new films, hearing a few talks on art principles, doing some painting, creative drawing, and designing. We are convinced that the interest built up this way often leads pupils to choose regular art courses, but for the majority of students art must be something to understand and appreciate and evaluate, not to produce, and it has been gratifying to see what has been accomplished in our school through certain devices introduced by Miss Murphy, the head of our art department.

We are fortunate in having a sliding glass arrangement in our main hall in which exhibits can be placed, and these exhibits are changed about every two weeks. Because of this variety and novelty, the exhibits gain a great deal of attention on the part of our students, and it is surprising how stimulating this has proved to be to the student body and the public at large.

During the past few years some of the exhibits we have had are as follows:

I. *Exhibition of student work from*

Traphagen School of Fashion, New York.
American Academy of Art, Chicago.
Mizen Academy of Art, Chicago.
Harrison Institute of Commercial Art, Chicago.
Evanston Academy of Fine Art, Evanston.
College of Fine and Applied Art, University of Illinois.
Northwestern University art exhibition.
Notre Dame University, and others.
Prize winners from Scholastic Magazine Art Contest.

II. *Exhibitions of oil paintings, water colors, and reproductions*

Mr. John Stenvall and Fritz Brod, Chicago.
Mr. Herbert Lewis, oil paintings, Chicago.
Mr. Fairfield Porter, oil paintings, Chicago (also water colors).
Miss Clara McGowan, water colors, Chicago.
W. P. A. Federal Art Projects, Chicago and Milwaukee, water colors, oils, handicraft.
Living American Artists Group Reproductions, etc.

III. *Photography Shows*

American Photography Show.
Helen Morrison Photographs.
Rockford Salon Photographs.
Clyde Brown (head photographer Daily News).

IV. *Exhibits to come*

Index of American Design.
One-man show, Ivan Albright.
One-man show, Lester Schwartz.

During the present year we expect to have the following:

Original drawings and paintings from the

- (1) Index of American Design.
- (2) One man shows of several well-known Chicago artists—John Stenvall, Fritz Brod, Lester Schwartz.
- (3) Exhibitions of students' work from the University of Illinois and other universities and colleges as well as art schools in Chicago.
- (4) American Photography Show.
- (5) Etchings from the Chicago Etchers Society.

The services rendered by the art department tend to set standards for students and give them an idea of what art can contribute to life. Our art department has cooperated with various departments in doing murals. For instance, in our historical museum, history classes planned the subjects, and the art department executed the murals, and the same in the athletic departments and in the science department, and in a room used by English classes for vocational reading. Our stagecraft and theater arts work originated in our art department. These have developed into a rather strong department of their own, in which staging is planned for all our school plays, worked out on model stages and then transferred to the auditorium stage. In an advanced theater arts class, in addition to the construction, the theories of decoration and color properties and values, and interior decoration all come in for consideration. At our big Christmas concert the work of the art department is an invaluable part of the production.

Now these do, of course, include art as a way of life, but we are interested in branching out beyond this and seeing art introduced into the classroom work of the school as an integral part. To accomplish this we have one teacher who has most of his time free for what we at present term by the awkward name, "Art Integration." Mr. Holland is called by me a "floating" teacher. An ancient history class is studying the period of Greece. They will call in Mr. Holland to discuss Greek architecture with them, just as they call in Mrs. Kidd from the music integration work to show the development of music in classical times. This happens right through all history classes, and our aim is that students, instead of going to a class in art appreciation and day after day seeing the development of art through various periods, thus thinking of it as something separate, will, by having it carried through all history classes, think of it as an integral part of the life of every period, and will sense the inter-play between the arts and the social development of the periods considered. They will see art as an expression of the time and influenced by the time. Language classes also call on Mr. Holland, so that French classes, German classes and Spanish classes realize the part that art played in the countries whose language they are studying. The same is true in classes of literature.

Some of the contributions Mr. Holland has made in the past year are:

Latin Classes: The story of Athens and the Acropolis.

Caesar—A lecture on Chartres and other places in France mentioned by Caesar. This went with the class work although not Roman art.

First-Year Latin—The monuments of Rome and building practices of the Romans—illustrated with slides.

In Cicero Class—Demonstration of how the Renaissance was really built upon Roman art. (Examples—Ghiberti copied Roman relief style in his Baptistry doors. The Cathedral dome (Florence) inspired by dome of the Pantheon.)

English Classes: Modeled characters of story one class was reading. Also tried to show in abstract form the spirit of a weird story they had read.

Shakespeare Class—A talk on the stage and upon the architecture of England.

A Literature Class—Talk on Romantic and Classic movements in art in relation to similar movements in literature.

German Classes: Talks on Durer and Holbein of whom the classes were reading. Also talk on the Baroque architecture of Germany.

Spanish Classes: In text was a discussion of the Prado museum and works there, so several talks were given on the museum and the masters, Goya, Valesquex, El Greco, etc. In one class a talk on the Alhambra and the architecture of Spain.

French Classes: Text mentioned chateaux and cathedrals. Here was place for discussion of French architecture. Also talks were given on French painting in connection with definite parts of the regular class work.

Math: In geometry classes Mr. Holland did work with classes on the designs of the Gothic stained glass windows, the general organization of the windows being geometric. Here too we went into abstract geometric forms and the students made designs using these.

Shop: In an iron working class there was a discussion on the proper use of materials in particular iron—what could and should be done with it and still have it remain iron in form and spirit.

Social Studies: First year, the ancient arts of Greece, Egypt, etc., up to Gothic times. Second year, the Renaissance and later periods.

American history: Talks on architecture of the time—Williamsburg and the American painters.

Possibilities in this direction seem to me limitless. Industrial arts, home economics, mathematics, science could be brought into this picture. I believe the development of art in the future will be away from separative departments in the direction of bringing art in as an integral functional part of every school activity.

COLLEGE AND UNIVERSITY SECTION

THE SCHNEIDER PHILOSOPHY OF CO-OPERATIVE EDUCATION IN THE SCHOOL OF APPLIED ARTS

HOPE D. WARNER

*Professor of History, School of Applied Arts, University of Cincinnati
Cincinnati, Ohio*

Yesterday we were very glad to have many of you as our guests at the School of Applied Arts, University of Cincinnati. The exhibition on display there, we think, speaks for itself. From the many questions you asked us, we were aware of the fact that you wanted to know something about the system of art education that produced this work, and, as we feel that the philosophy on which our school is based has proven itself to be successful, it is a very great pleasure to describe our plan of education to you.

Let me start out by saying that in many ways we consider ourselves an average art school. The pupils who come to us are not geniuses; many have never attended art classes, and can express nothing more than an intangible desire to draw or to rearrange furniture or to work with flowers. Our equipment is not extensive, as many of you saw yesterday. But in our system, drafting rooms, classroom, and a good library are all that we need. The one thing that marks us off as deviating from the average is the philosophy of cooperative education under which we operate.

This plan was originated by the late Dean Herman Schneider. One evening in 1899, as he wandered away from the academic halls of an eastern college, he heard the factory whistles blowing. These were the factories in which the graduates of the college would some day hope to find employment, and yet, how badly prepared they were for their work! Theory and more theory they were acquiring in their college days, but they knew nothing of the actual industrial conditions. The students were not unaware of this situation and were complaining about the impractical nature of their courses; industrialists were asking for men who had more than textbook knowledge. Graduates, after four years of hard and expensive study, were more than disappointed when they found the doors of industry closed to them because they were inexperienced. Herman Schneider, then a young teacher, conceived the idea of the union of factory and college; one to teach the student about the practical and technical side of his profession, the other to deal with theory.

Mr. Schneider, when he proposed this plan to the hostile faculty of that eastern college, was turned down. Soon he came to Cincinnati, still convinced that he was on the right track. Never once did he relinquish the idea that some day he would get his plan in operation. Victory was to be his, for, in 1906, the board of trustees granted to Herman Schneider the right to establish a cooperative college of engineering. This was the first cooperative college. Today it is one of an ever-growing number of such institutions. In the thirty-four years of cooperative education the idea has proven itself not only on our own campus, but in all corners of the globe.

I have dealt with the origin of the plan of cooperative education in the engineering college because the school of applied arts, established in 1926, is a unit in the engineering college. Many visitors to our campus express surprise when they find us located in the engineering quadrangle. This is not a mere "happenstance"; it reflects the firm conviction of Dean Schneider, and is shared by all of his teachers and students that "art must be more than something to look at on a rainy day." Art, if it is to survive, must be a part of life and take its place in industrial concerns. It must express itself in every building we erect, in every park that we plan. Dean Schneider, in his terse style, expressed the relationship between engineering and art in the following way:

"It is the engineer's function to weld materials and forces of nature into usable things. Things have form. They can be beautiful or they can be ugly. It is just as cheap to make them beautiful as to make them ugly,—often cheaper. And it is good business."

Our aim then must be to train students to give beauty to practical things. How could this best be achieved?

Dean Schneider thought that the art student must not be cloistered behind the walls of college or academy. His belief that practice and theory should be taught concurrently and should be coordinated was as applicable to art students as to engineers. He had seen that artistic theorizing unsupplemented by practical experience too often become a vacuous thing devoid of life and meaning. To bring the problems of industry to the classroom would be a slight improvement, but it would have many disadvantages, for the artistic problems of industry were too numerous to receive adequate classroom handling, and hopeless confusion and artificiality would result in trying to transform a classroom into a factory. The artist, like the engineer, must learn his practical training in industry. Theory could be taught in the school.

But the question then confronting Dean Schneider was, what theories should we teach? Dean Schneider believed that there were basic principles for all art just as there were basic principles for engineering. He would often say that one did not teach the engineer how to build one special bridge, one taught him the principles behind all

bridge building. The civil engineer was not instructed in the problems of one community, but rather in the problems of all communities. So, we, in the college of art, must find the fundamental principles of art, principles that would be equally practical whether used by the architect, landscape architect, interior decorator, ceramics worker, costume designer, artist in industry or art teacher.

It was decided to make the program at the applied arts a five-year cooperative course. The freshman students remained in school from September to June. The other four years were to be spent "co-oping," which means that students alternated on a seven-week shift between school and industrial employment. During the second, third and fourth year they would remain twenty-one weeks at school and twenty-six weeks on a job with five weeks' vacation during the year. In the fifth year they would have nineteen weeks of college work and fourteen weeks of outside work. Thus the cooperative student is on the campus 114 weeks during his five years of college while a student attending a regular four-year course has 128 weeks of college. The fourteen weeks' difference is made up by doing away with the formal examination periods, and by longer working days, the student attending classes from 8:30 to 4:00 on week days and from 8:30 to 11:30 on Saturdays.

Dean Schneider decided to make the first two years at college deal with fundamentals that were necessary for all art students. The last three years would be devoted to the students' major subject. After a good deal of experimenting the course for the first two years has become more or less stabilized. We have divided our subjects into five groups, namely, (1) principles, (2) mediums of presentation, (3) creative problems, (4) materials, and (5) backgrounds.

I will take up each one of these divisions briefly.

Under the heading of principles are included principles of design, principles of architecture, and principles of color.

The subject, "Principles of Design," stresses the elements of line, dark and light, and emphasizes the principles of form, balance, rhythm, proportion, and fine spacing. It is easily seen that a knowledge of all these points is essential for every artist, whether he is an architect working on a grand scale or a designer working on new ideas for costume jewelry.

The subject, "Principles of Architecture," is required of all our students, architects and industrial designers alike. The reason for this is that in this course the students not only learn the basic principles and elements of architecture, but also the technique of drafting and rendering.

The subject, "Principles of Color," includes the different elements of contrast upon which all color harmonies depend.

The subject, "Mediums of Presentation," embraces freehand drawing, modeling, and ceramics. Ceramics and modeling help the

student think in three dimensions, while freehand drawing acquaints the student with such mediums as pencil, charcoal, crayon, water color and pen and ink.

In the first two years, no course bearing the name "Creative Problems" is given. However, every effort of every class is regarded as a creative problem.

The course on Materials during the first two years is an effort to present to the student a general impression of business procedures and the many kinds of opportunities. This is accomplished by inspection trips and discussions.

The background courses include History, Historic Literature, History of Art, and French. As the background courses happen to be my special interest, I hope that you will bear with me for a few minutes while I discuss what I think is a rather unique treatment of these subjects. It was Dean Schneider's idea that History, Historic Literature, and History of Art should be taught concurrently and should be coordinated. For instance the history teacher will describe the racial, religious, economic and political conditions out of which literary and artistic achievements arise. The instructor in Historic Literature will present to the students, generally in the same week, the literature of the period studied in history and will encourage reading of the great masterpieces in translation. The History of Art professor, through the use of slides, photographs and visits to museums, will complete the picture of the age by explaining man's artistic achievements. We have tried to break down the formal and illogical barriers which education artificially has set up between these subjects, and by this threefold presentation make each age for the students a pilgrimage into the lives, thoughts and artistic ideas of the people who lived before them. At the end of two years of such study we have arrived at contemporary problems, which are much better understood in the light of the past. Moreover, such a course lays the foundation on which more specific histories, such as of fabrics, furniture, costume design and landscape architecture and education may build when they are presented in the upper years. Those of us who have worked on this course know that it is a success, and we often feel that it could be used profitably in many other types of colleges.

French, too, is coordinated with the background courses. The purpose of the course is to give the students a reading knowledge of the language so that he will be able to consult other than English authorities. The students read the current French art journals and art texts. In this way they not only build up an art vocabulary, but enrich their general information. It is obvious that for the art student of today a knowledge of Italian, Spanish and German would also be desirable, but we have had to limit ourselves to one foreign language, and we have arbitrarily chosen French.

The student in most cases designates his major at the end of the sophomore year (architects make their choice at the end of their freshman year).

Three major departments are in operation in the school, namely, Architecture, Landscape Architecture, Art in Industry, with options in Interior Decoration, Teaching, General Art, Ceramics, and Costume Design. Each course will require certain special emphasis building toward more and more creative work. Although in the last three years general principles are still stressed, they now form the background for the major interest of the student.

I think that I have said enough to let you see the type of work that we aim to give in college. Let us now return to the method in which practical knowledge is acquired.

In the beginning of the sophomore year, the students are placed on jobs by our very able coordination staff. The coordinators have talked with the students in order to determine the type of work in which each student is interested. Also, the coordinator has been visiting the industrial houses of our vicinity trying to obtain positions that would give our students the practical knowledge that they must have. For example, the architect may be put on construction work, generally of the roughest type because, as it is explained to him, he isn't fitted to do much else. He may be placed with a concrete, brick, tile, shingle or lumber company. He may find his way into the gas or electric company. Whatever his job, it will have something to do with the world he is to live in, and the work that he has chosen. A girl interested in interior decoration is placed in a store where she will learn about the material that she will use in her work and the essentials of salesmanship. Because we have found that some of our most gifted art students have been entirely lacking in an appreciation of business methods and actual values, we have placed some of our "co-ops" in banks or business offices for their first year. The art teacher, too, is given his cooperative training, although in this case he is called the teacher in training rather than a co-op. The principle remains the same, however. Students are given the opportunity of learning the practical problems of teaching art by visiting art classes and by actual experience in teaching. They are a part of the school system, receiving pay for their work and taking their responsibilities seriously. In times of economic depression, some few students will not be placed in positions at all. They thus learn, first hand during their college days of the economic conditions. They have not been removed from life for four long college years; they have come up against the problem of getting a job in days of depression.

It is amazing what this contact with reality does to our boys and girls. They do not sit idly discussing labor; they know labor conditions because they have been eight-hour-a-day time-clock punchers. The

"co-op" systems cuts short one of the greatest of all evils in modern society, the prolonged infancy. Our boys and girls grow up in that first year of work and it is gratifying to watch the process. The "co-op" system, by taking the students beyond the cloistered walls of the university, has shown them the real world in which they are going to live and work.

When a student has mastered the first job on which he was placed and when better opportunities open up, he will be promoted. The landscape architect who had been working in a nursery will be promoted to planting jobs in parks and private estates and finally to the drafting departments in a landscape architect's office. A costume designer may have held positions in a business office, pattern-making concern, a shoe factory, and the styling department in an apparel shop. It is obvious that such training gives the student a chance to know the materials with which he is going to work; the industrial world has become his laboratory. The student has come face to face with all sorts of personalities and practical problems. In school he learns what constitutes a good design; in the greeting card company or in the department store he learns what will sell. Theory and practical knowledge have been welded together.

The student has not taken this step into the outside world completely alone. The coordinator visits the concerns at which the "co-ops" are placed. Then, when the student returns to school for his seven weeks at college, he writes a work report, an informal statement of his experiences while on the job and how his work can be made to dovetail with his school problems. Also, the firm sends to the college a report on the student's work while with the industrial firm. Through a frank statement of the students' abilities and shortcomings, the coordination office is able to show the boys and girls wherein they might improve.

I have stressed the point that the cooperative student is urged to regard his job from the point of view that it will provide practical knowledge. This is undoubtedly the main objective of the system. The fact, however, that the student receives pay while on the job has led to the fallacious idea that the plan was for needy students. Of course, the plan has helped many a poor boy earn his way through college. However, we have found that the benefits to the boys of considerable wealth are even greater. Through his cooperative job he is released from his rather restricted environment and begins to see, by actual contact with labor, the other side of the fence. Both the rich and the poor boy, however, are acquiring practical training, and that is the *raison d'être* of the cooperative system of education.

Another beneficial point about this system of education is that it enables a student to test his adaptability and suitability for his chosen work. If he finds that he is apparently in the wrong field, he may

change either his field or the emphasis within that field before it is too late.

Several questions are always asked us concerning our system. One is, do all our students get jobs while they are in college as "co-ops"? We cannot guarantee positions in this economically uncertain world. In times of economic depression unemployment has run as high as 36 per cent. However, we are happy to report today that every cooperative student is either in his section at college or on a cooperative job.

How has industry responded to this plan? It has cooperated with us to an amazing degree. After all, industry has realized that we are trying to aid it by producing trained workers. It has shown its faith in us by including our "co-ops" on pay-rolls and by preferring our graduates when many others have made application.

So, after five years at our cooperative college, we graduate our students. Most of them have learned the lessons of hard work, but it has not dampened their youthful enthusiasm. We know, at any rate, that when they go seeking a position they will not be turned down by that most discouraging of all answers, "We would like to hire you, but you have had no practical experience." Our students go armed into the world with a diploma and, equally important and treasured just as much, is the work certificate which has become for many of them an open sesame into the field of art that they have chosen. For the opportunities afforded to them by this philosophy of education they have to thank the man who had the courage of his convictions—Dean Herman Schneider.

FUNCTIONAL INTEGRATION OF ART AT THE UNIVERSITY LEVEL

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At Northwestern University the students in the art department may be roughly divided into three groups: Those intending to become professional artists, those intending to teach art, and those who wish to have art experiences and knowledge as an integral part of their lives and to become intelligent consumers of art. This last group, naturally, is the largest.

Our art classes include majors in all liberal arts subjects, in education, in commerce, in journalism, in music, and in speech and dramatic arts, both in the day school on the Evanston campus and the night school on the Chicago campus. This highly heterogeneous group has made possible some very interesting problems in the integration of art with other activities and subjects on the university level. It should

also be observed that all of our beginning classes in art have no prerequisites. Most of the students have had no formal training in art whatsoever. This is not to be wondered at, when it is realized that only 15.3 per cent of the high schools of Illinois teach art, and many other states from which our students come rate even lower. For most of our students, then, the first problem is naturally that of breaking down fear or acquired prejudices and giving the student faith that he can express himself in other mediums than words alone and can cultivate a sensitivity to creative products, based on other than representational or literary values.

While I shall be chiefly concerned with art students and what we try to do then for them at Northwestern University, I wish to state that by cooperation with the Student Union, the Purple Parrot (student magazine) and the Daily Northwestern (student newspaper) and by making available art guidance and experience to all who ask for it, we are doing all that we can to reach out and help all students enrolled at the university, whether or not they are in an art class. Just how we do this I shall presently consider.

All this raises the issue of the meaning and philosophy of integration in art at the university level. In itself, like so many educational terms, integration is general and ambiguous. Indeed, as a problem in semantics, we could be concerned with its meaning and implications for a good many hours or for many thousands of words. This I shall not do. It does cover a complex of activities and processes, the boundaries of which are not definite. Yet as a concept in educational procedure it can be defined and its major characteristics can be identified.

In its largest educational sense, integration involves all processes of learning and all experiences that give an individual the basis for understanding and being sensitive to his external world and himself; in a word, for becoming an intelligent individual. What an intelligent individual is, is relative to a given society or community. Naturally, I have in mind a democratic society in which among others artistic values in whatever medium and the full growth of independent and socially cooperative minds are recognized.

Integration has two aspects, which are frequently confused. First of all, integration takes place in a large complex. What this complex is in part determines how well an individual will be affected. Second, basically, integration is an individual developmental process. A survey course, for example, may be richly and extraordinarily prepared and presented. How much is absorbed by participants is determined by both the experiential background and the capacity of a given individual to select and organize the material into a meaningful whole for himself. Individuals vary greatly in the capacity to integrate. What is more, no one knows just when a perception, an idea, or an experience will become a significant part of a large whole. Sometimes, in the most

ordinary chatter, a given person may hear something that is consequential to him, something that results, let us say, in insight. But fortunately, most of us integrate experiences and knowledge most successfully when once we have a good basic background and when we are appropriately and systemically exposed. We can, it is true, get an immense descriptive knowledge of music or modern art, for instance, by verbal symbolism; but that is insufficient for understanding music or modern art. Direct experience and a sensitive appreciation of it are needed. That is what I mean by exposure.

In the realm of educational procedures in art, with which I am concerned, the concept of integration, taken to be the various types of experiences as they affect and become part of the emotional and intellectual development of a student, has, then, these characteristics.

First, it requires that experiences in techniques and skills be related to the logic and aesthetics of (a), visual art in particular and (b), the fine arts in general.

Second, it requires that art be seen with relation to experiences in other subjects whenever possible.

Third, it requires that experiences in school and out be coordinated as far as possible.

How these are realized at Northwestern I shall now discuss. Consider the first.

When university students explore the possibilities of various tools, mediums and materials, they should be led far enough through concurrent discussions of the aesthetics of what is involved to be made aware of the kind of result which broadly characterizes the use of these materials. Then only do the underlying principles begin to be evident and meaningful to students and give them a feeling of self-confidence. Much undirected craft activity, good as that may be, never awakens in the student a true insight into the art quality of the articles made. Much social settlement art is an example of this. Handmade objects like hand-painted china may be a waste of time, energy, material and money. In the end, we must distinguish between the therapeutic experience with art materials and the aesthetic experience with them. There is a place for both and both may be present at the same time in certain instances. Obviously, to be considered seriously, the articles made must possess some art quality or evidence of working in that direction.

Symposiums with a speaker who can demonstrate from each of the fine arts can be very helpful in establishing an understanding of elements that the arts enjoy in common, with certain variations, of course, peculiar to each art. For instance, a demonstration of the term "rhythm" as it is used in music, speech and dramatic arts, dance, poetry or prose and visual arts, proves to be most stimulating and enlightening. "Variations on a given theme" is another interesting sub-

ject for demonstration and discussion in all these arts. "Ways of developing or producing a climax" or "center of interest" is still another. "Relation of technique in the sense of set principles or routines to a work of art or a finished performance" in each of these arts is likewise important to take up in this way. Finally, "aims or practices of traditional and modern movements" in all these arts makes for a lively and fruitful session. Such symposiums are conducted for our students in creative art at Northwestern.

To achieve the second requirement in integration, we have worked so as to use the resources of the university and the community to the fullest extent. In some cases, it was necessary to cover all the material in Chicago libraries and museums as well. Students were made to realize that every professor on the campus, every book in the library and all illustrative material were accessible to any student who wished to avail himself of these opportunities.

Specific examples of this at Northwestern are the following: Certain classes of students majoring in art have to our advantage worked on material needed for other departments, as history, sociology, sciences, and for extra-curricular university activities, as the various university publications.

A cooperative project with the history department of Northwestern resulted in the publication of the book, "Chicago—A History in Block-Print," in 1934. Dean James Alton James, William Smith Mason, professor of American history (emeritus), who wrote the text of this volume, made a list of subjects which were notable events or sites of Chicago's history. Students of our advanced classes in design, over a period of years, were free to choose one or more of these subjects, as far as this could be carried out. Having once made a choice, each on his own proceeded to make a thorough study of his topic. This involved an examination of the original sources in Chicago libraries, but chiefly in the library of the Chicago Historical Society. Completing their research, they made several sketches and studies to develop composition in line, dark and light and pattern and to express the historical substances and spirit of the event selected. The medium was block-prints. Students naturally worked out their creations individually, the result of which was a wide variety in technique and style. The educational value of this as an integrative process was that the students learned a good deal about Chicago's history and beauty in its environment, appreciated the problem of creation in which there were limitations and had a rich experience in the technique of historical research.

A similar project has been under way with our department of sociology and is being brought to completion now. In this case, Prof. Arthur J. Todd, chairman of the department of sociology, was responsible for the selected list of topics of Chicago's social history. Again,

these block-prints with text will be published as a book and will constitute at once a valuable basic experience for the students and a record of their achievements.

It should be observed that to learn to combine research with creative problems is an extremely valuable experience. Even the appreciation of a mural like Benton's on the walls of the State Capitol at Jefferson City, Missouri, necessitates the awareness of Benton's grasp of historical material and his ability to incorporate many events into the large dominant divisions of the mural without having the confusion of a bargain-counter display. The many poorly organized murals by professional artists to be seen over the United States are proof of the need of this training for artists. Through this kind of experience the student learns the significance of details when properly selected and placed and learns to see the art problem in relation to all other elements involved.

Many other possibilities have been worked out for this type of integration. A university student majoring in art but interested in a particular subject in which he has had no formal class work may go over to that department and use its illustrative material in his creative work. At Northwestern a notable example of this was Betty English's astronomical mural, "Space." All the resources of our Dearborn Observatory were made available to her and the closest cooperation was given her by Dr. Oliver Lee, chairman of the department of astronomy. She not only obtained all illustrative material—photographs and books—but also received invaluable technical advice concerning astronomical phenomena from Dr. Oliver Lee. She thus obtained an extraordinary background for her mural "Space" which, when shown, recently was viewed by many students and five noted astronomers of the Chicago area.

Where a student merely elects art but majors in another field like physics or physical education, the background of that field is already possessed. Here, he uses the material of the subject of his major as subject matter or substance for his creative work in art. I may cite these instances. Harvey Kittredge, a physics major, created a mural called "Theoretical and Applied Physics;" Albert Gibas, track star, executed a mural entitled "Track;" and Margaret Walker, a noted swimmer, designated her mural "Swimming." All of these murals have been allocated to appropriate places on our campus.

Students in our school of journalism electing art have done some splendid work in writing reviews for the student newspaper, *Daily Northwestern*, and the magazine, the *Purple Parrot*. It is a well-known fact that art critics in America, with a few exceptions, have come to the function of art criticism, not by the way of art training and writing, but via straight journalistic reporting. One should not wonder, therefore, that so much of American art criticism falls short of

being meaningful. Those of our student art critics from the school of journalism have, after taking creative work in art, learned to respect the logic of the artist in expressing himself in a particular medium or way and have kept an openmindedness in studying and evaluating each work. They have handled both student and professional exhibitions in Chicago's loop with a sensitivity, logic and understanding seldom evidenced in much of the current professional newspaper criticism. Their lack of experience is less serious than we would imagine.

However, we have had few of these students from journalism. Most of our student critics who have done outstanding art criticism were art majors, who were also gifted in using the English language. In those instances, where they were not sure of journalistic standards, they had conferences with professors in the English department and in the school of journalism. This, I feel, is natural, since art majors have more background in art and feel more confident in making judgments. However, unless the present practice of newspapers of graduating straight reporters, without art training and experience, into art critics is reversed, the fact remains that journalism students are most likely to continue to become our future art critics. We may hope that some of them have some experience in creative art.

In making the experiences of art in school and out continuous, rather than isolated items, it is necessary to begin early with assignments that will make the student see his part in his family unit, his particular social group and the whole community. A discussion of the question of commercial and industrial art versus fine arts generally comes quite naturally when the class begins to design Christmas cards or bookplates to be executed in linoleum block-prints. The student early realizes that there is no reason why there should be a stigma placed on any particular material or medium if a high creative standard is adhered to.

At Northwestern our beginning students are directed to get at least one commission, even if it is only to design a Christmas card, bookplate, wall hanging or curtain for a member of their families. Through this they realize that all artists can and do serve and operate in active and functional ways in our particular social groups. It affords an early opportunity for experiencing the problems confronting commercial artists in trying to maintain high artistic standards. Many problems lend themselves to this approach. Their particular value lies in the fact that the student must be prepared to discuss his design from the point of view of the suitability of the technique and motif to the material used. He often convinces himself or clarifies his own position while explaining or defending his work to a lay person.

As an experiment in interesting all students of the campus, we planned an exhibition of various kinds of articles, \$1.00 or less in value, in Deering Library. The beginning class in design brought a

large assortment of articles. As it turned out the majority of these articles actually cost less than a quarter. We were limited to small articles that would fit into the glass showcases. We spent several class periods formulating our standards and jurying these articles which include such pieces as ash trays, stationery, bowls, pitchers, cups, vases, candlestick holders, bookends, handkerchiefs, etc.

We paired extreme examples of related articles. When the articles were displayed in the showcases, a card was placed by each pair, on which it was indicated that if a consumer were able to buy, for example, teapot A or teapot B, teapot A would be the better choice or buy because of definite reasons. We filled all the cases in Deering Library Hall. Every day during the exhibition two students, as announced in the *Daily Northwestern*, went over to the exhibition and spent one hour discussing the choices and explaining various points raised by visitors.

This stirred up considerable alarm and discussion among students who had never given a thought to art, but who knew what they liked. However, both the faculty and students went out of their way to express their appreciation of this all-campus event.

Finally, exhibitions of student work on the campus and in the community in various ways play a vital part in the third form of integration, that of coordinating experiences in school and out. First, exhibitions bring the student body, faculty and public to the art student by the way of appreciation or criticism. While every artist, student or professional is motivated to expression by inner needs and desires, which makes for artistic integrity, an appreciative and critical atmosphere is a matter of great significance to the development of the artist. It is only in this way that the artist assumes a rightful place in society, rather than becoming an isolated and extraneous person. Second, through exhibitions the student is at once brought to the public, in this case, chiefly to his fellow students who will be the adult art lovers or not of tomorrow. It is an excellent transitional activity in that as a student he faces his public, and not years after he has left the university. Naturally, too, he has played a part in creating a public that can be expected to have some understanding of expression in art in various mediums. Third, for the student artists themselves, an opportunity in exhibition is opened for a comparative study of what each of them has created and achieved. No one can overestimate the functional value of this type of activity in art at a university, both for art students and the student body, faculty and public.

At Northwestern our range of activity in this area is this. Our Student Union sponsors an all-campus exhibition and in this, naturally, our art students play an important part, helping to hang the exhibition, making catalogues and writing reviews. Frequently, too, we meet with outside groups or invite individual professional artists, securing

their work for exhibitions or having them present talks. For example, when negro culture was the study of the week on our campus, we had a group of negro artists. All these events are always, of course, open to all students, faculty and public.

Then, too, we participate in the annual Big Ten exhibit, which is first shown at Iowa State University and then sent on a tour of the participating Big Ten schools. When it reaches Evanston, it is a community exhibition rather than just a university event, as it is shown in downtown Evanston and open to the public. In addition, our Evanston students show their work in the student section of the large annual exhibition of North Shore Artists. At our annual exhibition of student work, held in May, an all-community event, and sponsored by the women of the University Guild, in which every art student has at least one entry, the student artists act as docents and answer questions or describe technical processes. We follow a similar practice in the exhibition of our Chicago campus, which is always held in Chicago's loop.

It is in a university and community complex of this sort, with this wide range of activities and experiences, that integration becomes functional in the development of our students, those taking art and those coming in contact with it informally.

THE ART MUSEUM AND THE COLLEGE

SIEGFRIED R. WENG

Director Dayton Art Institute, Dayton, Ohio

In thinking of the art museum and the college, we assume that they both have at least two purposes in common, namely, the preservation of culture, and an interest in scholarly advancement. These are proper functions for both. There are shelves, (*1) sometimes overfilled shelves, in many museums the world around, that attest their culture preservation instincts. We might sometimes properly call it hoarding. The archives, and many of the professors and scholars, give physical verification that our colleges and museums have also not forgotten their second important phase of time-honored activity.

A new state of things has come, physically expressed by a new orderliness, (2) a desire to tell the story clearly and without confusion. This is true of both institutions, but sometimes more tangibly obvious in the museum. It is not important whether the museum be outwardly garbed in the signs and symbols of a modern day, as is the (3) Seattle Washington Museum, or outwardly adhering to forms of the past, the classical, for example, as do so many of our museums. The facade (4) of the Dayton Art Institute is from the Italian renaissance. It is

* Slides were used as indicated by numbers.

adopted literally from that of the casino or garden house of the Villa Farnese at Caprarola, Italy, while the beautiful seventy-two step stairway of the approach was inspired by the Villa d'Este with liberties taken. (Fortunately, you do not have to walk up these seventy-two steps. You are able to drive to the top.) It matters not what the form of the facade, both college and museum have adopted and are constantly expressing in some fresh form a new consciousness of the whole community, and a desire to be more closely a part of the community's interests and problems. (5) Look into any case in almost any progressive museum and you will see what I mean. The material may be gray or brown, and from a culture little known to the general visitor. It is possibly material without great physical glamour. However, the case is not crowded and the arrangements are carefully studied. The organization charm is aimed to draw the casual visitor, and it is hoped that once he has come to the glass, he may read a label, become interested, and linger a bit. The work of Dr. Lemon, of the physics department of the University of Chicago, with his "House of Magic" to intrigue the undergraduate, is doing the same thing as the Mayan case at the Dayton Art Institute.

And speaking of dressing (6) up a subject, we can see it done literally with the period costume dolls at the Dayton Art Institute, or the carefully planned and delightful display (7) of actual costumes from the Costume Museum of New York City at the Worcester Museum. Am I taking too great liberties when I find an analogy between bee raising and ice-cream making courses as presented by the University of Wisconsin, for the farm and dairy group, and the Marionette (8) exhibitions and demonstrations in many of our museums intended for hobby groups and elementary teachers? I might mention the never-ending and extremely popular photography exhibitions (9) of our active museums, which are endeavoring to lead the amateur enthusiasts to see the artistic possibilities in their field as expressed in the careful organization of material, use of light, printing, etc., in a Steichen Lilly Study, for example. These are but random manifestations of the museum and college desire to come closer to the interests of the public.

In spite of progress made, the average man still looks upon his college or university and the museum as a thing apart. To many the museum is primarily a maze of austere walls, presenting a row of paintings or other collected material usually of a strange and, therefore, not too understandable nature. You have to be initiated. But the college and museum realize that, first, they must break down this misconception and, second, they must present enough material that is related and understandably vital to him so that he can grasp the relationship. He must see that what both college and museum have to offer is vital in life's pattern. The display of the Italian (10) masters in the Kress collection at the Dayton Art Institute gave cognizance to

the original relationship that existed between the picture on the wall and life of its time. This could only be suggested, but this was done through a few pieces of furniture and some living plants and a studied freedom from crowding.

If we look at one of the paintings (11) from this collection, the Tiepolo, for example, can there be any question as to its having played a vital part in the planned decoration of some Italian interior? Its colorful oval composition and rich frame quickly bring mental pictures of the past. (12) No easier evidence of the recognition of this relation of parts can be cited than the popular period room, a pure thing or composite, to present better the spirit of a time and culture. The Chinese Temple (13) of the Dayton Art Institute may be noted, as well as the early American wing of the Metropolitan, and endless other collections in interiors of so many of our institutions. The preservation of entire buildings is increasing, and the construction of the Cloisters (14) in New York City speaks eloquently of our current eagerness to unite cultural elements and recognize their intended relationship. A chapel with its parts (15) is related at the Cloisters to a hall of sculpture by Gothic windows and stone walls. The charm of the Cloister garden (16) is not forgotten. We could cite the Williamsburg construction as another example. The culture course, so popular in our leading schools, is doing the same thing in a classroom way.

(17) Museums lacking the original or related background, but having material to which they wish to give especial emphasis, do so through special alcoves and lightings such as for rooms and objects of the month. And if the work in question can stand weathering and was made for out-of-doors, (18) why not place it there? The old Japanese stone lanterns in the informal garden behind the institute undoubtedly once decorated an Oriental garden and possibly knew the graceful presence of cranes or gayly colored Mandarin ducks. Why should we then deprive these things of a sympathetic setting through a cultural stand-offishness and pseudo-superiority? That would be counter to the best interests of our day.

If your institution happens to be inspired by an Italian villa garden house, (19) isn't it logical that a garden be included, as is the case with the two cloisters and formal Italian garden at the Dayton Art Institute. The Italian cloister (20) not only serves as a background to objects and gardens, but can be very successfully employed for summer Sunday evening concerts, small plays, garden shows, and annual members' dinner. Each of these activities can, therefore, be given an enhancing environment. Just as the Chinese temple was once an important aspect of a Ming community, so we are today (21) ever more alive to the relation of one cultural expression to another. One augments and completes the other. Sculptures, plants, expressive lighting, and careful planning are all appropriately useful in giving a rounded

richness and balance to music, lectures, or civic recognition of achievement.

College and museum alike realize the usefulness of a place set aside for pleasant social, as well as cultural, functions, exemplified by Ida Moyses Hall at Chicago, (22) or the combination dining room and social room of the Dayton Art Institute.

The library is no longer simply a housing spot for books and related material. Charm and accessibility are now added. The Buffalo Gallery of Fine Arts gave of its limited exhibition space to create an attractive modern library of great charm and accessibility. The Louis Lott library (23) of the Dayton Art Institute not only houses a valued collection, but is inviting in its work space, or a pleasant place, for the casual visitor.

Extension courses and like schemes express the eagerness of the college to reach out and serve more directly the entire community. The museums have their programs. The Carnegie course of Cincinnati is a splendid example. The popular circulating gallery (24) of the Dayton Art Institute, which permits those interested in joining to take original works of art of their own choosing to their homes or schools for a month's period, is but another idea among many.

Need we mention the children (25) in experimental schools in colleges, and in museum galleries and workrooms? Can anything more democratic and containing better possibilities of vitality exist? The children's rooms, the special exhibits, and dioramas (26) aimed to appeal especially to the young mind, attest the value placed upon the child. No one can overestimate the important influence of the experimental creative work (27) with children in college and museum. Here they are freed from all inhibitions and encouraged to become self-expressive first, followed by an improvement in technique later.

In the field of the arts, we must not overlook the joint contribution on the part of the museum art school and college (28) in respect to the training of our future artists and teachers. And there the possibilities can only be suggested. The coming years should bring much important progress. Whatever the joint developments will be, the trend is already evident. The training of a better rounded, more intelligent art students is the aim. Craftsmanship alone is no longer enough. It is already a backward school (29) indeed that permits the student in the life class to work monotonously copying form from the model. As has been the case with every great artist through all time, the model is ever regarded as a very important means, but not an end. The artist must create, (30) and the student cannot start too early in this training to organize colors, forms, textures, and movements to procure an expressive whole.

(31) The student who is bringing together in his painting the forms in an old barn and relating trees and other parts is thinking

exactly as Dwinell Grant of the Wittenberg College faculty (32) when he created his non-objective composition. The success of each rests both upon the trained and well-rounded sensitivity of the artist and also upon an intelligent and receptive public.

The student creating a mural (33) that is to keep its place in a modern cafeteria must have craftsmanship and intelligence to solve most effectively the problem at hand.

The work of the Bauhaus, the experiments in expressive form at Ohio University at Athens, (34) students in the school of the Dayton Art Institute solving a composition problem by first constructing a model, are but a few examples of what is happening in this effort to train a well-rounded artistic sensitivity.

May I use another example from the Dayton Art Institute? (35) It is the little chapel which the students are, themselves, gradually completing, and are thus getting valuable training. A fresco lunette, (36) three stained glass windows, and a stone altar are now completed.

We all recognize that the day when a student can be content with theory alone is past. If he is planning to be a sculptor, (37) he must know how to make the different types of moulds, as well as to model for different mediums. He must further be able to work (38) in these mediums or at least prepare material with proper feeling for them. He should also possess cultural interests and background. How can this be better achieved than by college and museum working together?

The commercial designer (39) of billboards or equipment of everyday household utensils, must be attuned to the world he is to serve.

The school and museum must work together to produce the artist who can create beautifully and appropriately, and the public that can evaluate the result and use it well. (40) A beautiful painting such as "Summer Wind" by Alexander Brook can be vital in the home that knows how to employ this beauty. (41) Mr. Robert Koepnick's prize-winning sculpture calls for a setting to complement it and in order that it may in turn bring beauty and fulfillment to that relation.

The greatness of Rheims Cathedral (42) is the perfect relationship of all its parts. The sculptor has subordinated (43) his expression to the architecture for the greater beauty of the facade. And this same thing is true in the interior. (44) The Rose window (45) may be the crowning achievement of the creator in stained glass, but it is only successful if it is the crowning moment of the architecture which sets it off.

The museum (46) is recognizing its need to come closer to its community, and so is the college. They will both have achieved their full place only when they are accepted as the rightful handmaidens of us all, and no barriers exist. The college and the museum can and should work more closely. They both need to continue further in their effort to come closer to the entire community.

THE ARTS IN CONTEMPORARY EDUCATION

ROBERT WUNSCH

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Several years ago I walked with Frank Graham, president, on the campus of the University of North Carolina. He took me to the old library building and told me that this was the house now of the Symphony Orchestra and the other musical organizations. He pointed to the nearby old Sigma Chi house and told me that this building had been remodeled to serve as a workshop for drama. The old pharmacy building, he said, was now being used for sculpture and painting. This is the heart of my new campus, he told me.

A few hours later I talked with Francis Bradshaw, the dean of the University of North Carolina, and he said in the course of the conversation: "For a thousand years religion had an opportunity in education to solve the ills of the flesh and the spirit; the necessary teachers were lacking, so religion failed as a way of education. Along came science and with it a new priest of a new religion, the scientist. His failure was the failure of taking into consideration emotional man. As a consequence, he helped to teach youth to build airplanes, but failed to educate the spirit to prevent men from using these airplanes for killing one another. The next fifty years will give the arts a chance in education. Heaven help us if we haven't teachers wise enough and good enough to take this remarkable opportunity!"

I have thought of these two conversations many times since and I have remembered.

I have remembered a science teacher I once had, a man more teacher than scientist. He said once to his class: "Young gentlemen, I am giving into your hands the tools of the gods, see that you use them like gods." He was wise enough to know that along with the training of the intellect must come also the training of the emotions, but alas his kind were too few.

I have remembered, too, the Shakespeare funerals I have attended. One was in high school. For six weeks we had read "As You Like It." The teacher who stood at the head of the class said that Shakespeare was the greatest writer ever to have lived, but there was never one quiver of a muscle nor the bat of an eye that made me believe that she believed what she was saying. She had made us make laborious outlines of each scene in the play and she had us diagram sentences in the play. As a matter of fact, she did everything to kill the spirit of Shakespeare, and at the end of the six weeks time we had a funeral; we buried the book in the back yard of the school—had ritual, prayer, and ended the course in a dramatic way. Later I read Othello in a Shakespeare

class, under a man who was dry as dust and who knew neither the meaning of the words, mind or spirit. At the end of the period of so-called study, I, with my classmates, took Othello to the lake and there in robes and with torches we consigned Othello to the waves. Those teachers were money changers in the temple, and should have been scourged.

Later I was teaching literature and composition in a Kentucky school. On the first day of September, when I met with the English department, I was handed an outline of the work to be done during the year. Every day was completely mapped out for me. I noticed, for instance, that on the 15th day of March I was supposed to teach the students the 13th chapter of *Silas Marner* for half an hour, spend fifteen minutes with them on the comma, and spend the last fifteen minutes talking about paragraphing. I was appalled. I asked the head of the department: "Suppose a circus should pass the window on March 15th?" He thought I was trying to be facetious, but I had asked the question in all seriousness. His attempts to answer sounded something like the following: "We have made these outlines in order that all teachers will be doing the same things at the same time. If you should get ill or die, another teacher can come in and take your place and the students will lose no time." "You mean to say that you subject 180 students a day to a course designed on the possibility of my dying?" I asked. The department head hemmed and hawed for a while, then said, somewhat self-consciously, "If a student should transfer for any reason, from your class to another, he will not be confused, for the other class will be doing exactly what you are doing." I knew it was of no use to talk further. It was perfectly obvious to me that the course of study was designed for the convenience of teachers and secretaries and did not grow out of the mental and spiritual needs of young people. It did not take me long to discover that the whole school was run by office plan and office-executed rules and regulations. My interest, perhaps a morbid one, became centered on a list that appeared intermittently outside of the principal's office. It was a list of boys who had been suspended or expelled. I was interested in these names because they represented youngsters who were big enough to rebel against this deadened existence.

Then there was a teacher of English, who assigned her class for the subsequent day a sonnet. "It doesn't make any difference whether it makes sense or not, just so the rhyme is right," she said.

I remembered teachers who began their courses in literature with *Beowulf*, or John Smith, things farthest removed in content and in form from the youngsters who sat in front of them.

I remembered my music teacher who by poor method made me believe that all music was notes. She failed miserably to relate the finger exercises to the aria, the quartet, the symphony.

order in the world: the kind that is created because we are disorderly, and we must have some external order to enable ourselves to live at all. The other is the orderliness that springs out of an orderly life. We, as teachers of art, must have this second kind of order. We must ask ourselves if we have really seen God. By that I mean the good, the true, and the beautiful. If we have not, we can communicate nothing that will be received with enthusiasm. We must ask ourselves if we are willing to take youngsters where we find them. What do we do when we find a young student drawing mustaches on the faces of screen stars covering movie magazines? What do we do when we see a boy listening to Benny Goodman and other jazz musicians? What do we do when we find a girl reading *True Confession Pulp Magazines*? Do we let these students feel that what they are doing is not only bad but wicked, or do we try to lead students by gradual stages from Benny Goodman to Bach? Do we try to take young students from the adventure stories in a pulp magazine to Earnest Hemingway, to Ring Lardner, and eventually to Stephen Crane? Is what we are doing in our classroom so exciting that the youngsters carry on after they leave the classroom?

I believe strongly in the educational value of the arts. They are so subjective, they carry their own disciplines; there is so much in them that the student has to do for himself. I happen to teach in a school where the arts are regarded of such prime importance they are in the center of and not on the fringe of the curriculum. I do not mean to say that art is compulsory here. We do advise all of our students to take one or more of the arts, not necessarily to become artists but to see what art is like. I use art here to include creative writing, dramatics, music, drawing. No other class can meet at my school, for instance, when Music I meets, or Art I or Drama I. This is our way of saying the arts are very important.

We say to the student when he comes to this college: "You are the curriculum," and we mean just that. We say to the teacher: "You must take the student where you find him, you must see him in the center of his world, small though it is. Your task is to enlarge the circumference of his world and to deepen his world." If a student doesn't know exactly what he wants to do, we tell him to explore all the fields—literature, science, mathematics, history—then when he has discovered his chief interest, to pursue it, using this general knowledge for a firm background. About four years ago, there came a student who said he knew exactly what he wanted to do, and he thought it a waste of time to explore all of the fields. He wanted to work in dramatics. I went to the faculty to ask for permission for this boy to follow his bent. I said I would take it as my particular job to see that he didn't keep himself narrow. I told the boy that he could do what he wanted to do, and that he could call the stage his workshop.

The stage at that time was no better than a platform, and a very poor curtain, but I have always felt that all that is needed for great acting is two boards and a passion, and if the passion is strong enough, only one board is needed. Well, the boy puttered around on the stage. He came to me one day to talk about getting a "real curtain." He said he had discovered monks cloth was the best material to be used, that it was expensive but in the long run was more economical than cheaper material, because it took laundering well, was heavy enough to hang in folds, and moreover had a kind of dignity all its own. We bought monks cloth. Later he came in to tell me, with great excitement, that a certain kind of coffee can made a wonderful reflector of lights. Still later, he told me of his experiment with gum drops, that these candies fitted on a jagged edge of cardboard made a wonderful king's crown. He found out that bits of sponge dipped in green ink made adequate, realistic trees for his miniature stages, and that sandpaper cut into strips could simulate roads. He used to watch me direct. I would say to my actors, for instance, "If the curtain goes up and you are 30 years old, I want to know what you did 30 years before the curtain went up; if you don't know, the audience will be looking at acting instead of an illusion of life. Moreover, I want to know what happens to you after the curtain goes down, after the last act. You have to know these things, to create the illusion of life." I watched this boy write down these remarks in his notebook. Later he wrote down other remarks, such as, "Make your feet say what your mouth says;" "You have to hate with the toes in your shoes, as well as with your lips." One day the boy came to me to announce that he wanted to be a director. I knew that my time had come to be a kind of educator. I pointed out the presumptuousness of directing. "It is a wonder we are not struck dead by the gods," I told him. "We are supposed to know everything—how Napoleon felt when he was banished to St. Helena, how a mother feels when she nurses her babe, how a man reacts when his wife slams the door of his house on him forever." He said he wanted to direct. The next day he brought for directing "Men In White," a play about nurses, doctors, love and operations. This is the play he wanted to work on. He soon discovered he didn't know how doctors washed their hands before an operation. "A director is supposed to know these things," I told him. "Where can I find out," he asked. I turned the question back to him. "Where *would you* find out?" "I guess from a doctor," he said. He went to Asheville, sixteen miles distant, and talked with the internes in a hospital. He discovered not only how they washed their hands, but how they cover their heads and mouths during an operation. Later in the week he was allowed to watch an operation. He came back to tell me, with great excitement, about the orderliness, the cleanliness, the unsentimentality of doctors. He had been greatly impressed. He never did direct "Men In White,"

but he got wonderfully ready for directing. The next play he took was "Mary of Scotland," Maxwell Anderson's play, which deals with a few days in the life of a queen. "I have no right to direct this play unless I know the whole life of the queen, have I?" he asked. I told him I did not believe he could. I watched him follow the historian around. I watched him reading volume after volume about Mary of Scotland and Queen Elizabeth. One day he came in with a great sleeve that he had gotten from the art teacher. "You know a lot about a person if you can see the clothes he wears, don't you?" he asked. "Yes," I said, "just as you know a lot about people if you see the rooms they live in and the houses they build; of the towns they create." He did not direct "Mary of Scotland," but he made many costume plates and made many miniature stage sets for the play. The next play the boy selected was "Let Freedom Ring," a story about poor but happy mountaineers, who were lured down to the plains by the promise of big salaries. With these salaries, however, came pellagra and other ills of the flesh and the spirit. This boy director didn't know what pellagra was and assigned himself the task of finding out. He went to Greenville, S. C., sixty miles distant, and talked with doctors who explained the causes of the disease. He talked with people who had the disease to find out how they felt when they had it. He talked with employers and he talked with people ground down by work. He came back to school burning up with what he called social injustice. To make a long story short, the next semester he took abnormal psychology, economics, history and biology, but all in terms of his interest in the theater.

I am saying all these things to try to get across to you a feeling I have about this educational process. We have to begin where we find the people we teach. We have to show them the whole outside world and not begin at their own front or back doors.

We have before us a great educational task, to get young people to put quality above quantity, to stop long enough to see their world, to listen to it talk and understand its language, to have a better aim than dollar chasing, to believe the world should be better than it now is. There are automobiles to be designed. There are houses and villages to be built. There is a new world to be created, a world of order, in which people have not only respect for but reverence for each other.

The next fifty years in education belong to the teachers of the arts. Whether we want them or not, what are we going to do with them?

I realize that what I have said has been more from feeling than from thinking, but out of it may come a suggestion to you. Certainly

we have to think about the jobs we are doing. We have no right to call ourselves teachers unless there is a kind of dedication to our work, and this dedication can come only out of deep feeling and real understanding.

I should like to close my remarks with a challenge, a poem written by a high school student in Toledo, Ohio. He calls it "To Teachers." It was written by Sherman Conrad.

I've brought to you the molten treasure
Of my mind to cast and mold into some currency
Of greater worth.
I've bound the wandering ways of youth
Down to the hard conformity of books.
I set my eyes upon the words of Greece and Rome
To cipher out the cadences of song that gave
To all the world a flowering lyric heritage,
I learn the myths of Nordic gods and strive to find
A door to high Valhalla.
Euclid's magic mixes with the poetry that cries
A want of one dark lady's love.
But you have promised thus: One day this metal
That you pour all base and crude into the crucible
Of study, shall come forth a precious, glittering coinage,
A loveliness and satisfaction within your weary hands.

Well, mark you this, I've trusted you,
My youth and faith are yours: I keep the pact.
See to it that you've told the truth.

THE CONTRIBUTION OF ALLIED ARTS TO SOCIETY

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The contributions of allied arts to society—just what do we mean by the allied arts? Words are often meaningless and in order to safeguard myself I think it might be well to define the term "allied." The dictionary advises us that it is an adjective meaning related, connected, associated, united, joined, or leagued. With this in mind I believe we are agreed that the allied arts include all the arts exclusive of the fine, viz., architecture, painting, and sculpture. I am therefore justified in saying that under this heading we would list the minor arts, the related arts, and that which we call, for want of a better term, art in industry, or if you so choose, commercial art. It is a very wide field today and to do justice to its contribution to society in fifteen minutes is a herculean task.

Why is it such a task? All we need to do is to survey the field of art and we are immediately aware that the allied arts weigh heavily in the scale. This has not always been so within the memory of most

of us. If we have been open-minded in our attitude toward the arts we have found it fascinating to watch the growth as well as the influence upon society of the allied arts, classify them as you wish.

Think back with me, say, fifteen years. What was the status of the allied arts at that time? In the field of art education we confined it to crafts, and in some pathetic cases "busy-work"; in the field of related or applied arts to costume design and interior decoration; in the field of industry to a survey of just what and how much a relationship there was between art and industry. In 1925 America was not represented at the Exposition of Industrial Arts in Paris. We were not sure just what that meant, and up until then we had ignored the contribution art was willing to offer industry.

This is 1940 and those of us who are not too wedded to the idea that art means drawing and painting recognize the imprint the allied arts have made and are making. We also know that we owe them a debt of gratitude. Not many years ago we witnessed the precipice upon which art-education tottered here and there due to the depression. Had it not been for the allied arts which helped pull a distracted and enfeebled art back from the brink, possibly we would still be struggling to rescue that which helps to build up a saner and more charming and gracious way of living.

Let us for a moment look at the place of the allied arts in education, in the field of related art, and in the field of industry. As to art education need I do more than call your attention to the Owatonna Art Education Project, to the annual "Art Education Today" published by Teachers College, Columbia University, and to the January, 1940, issue of the California Journal of Secondary Education? In case this particular number has escaped your notice I cannot resist giving you the headings of the articles. They are as follows: "Relating Art to Other Areas of Human Endeavor," "Individualized Art in Junior High School," "Using Art to Enrich the Lives of Students," and "Citizenship Training Through Art Activities." The titles alone point the way to the contribution of the allied arts to society. Why is it that the Californians are so foresighted? Perhaps they are not too far removed from that daring pioneering spirit.

As to the part played in the field of related or applied arts: No longer is it narrowed down to drawing costumes and elevations of interiors. Glance at the catalogs from Ames, Manhattan State, Minnesota Agricultural College and Purdue, to list only a small number. Through the courses available to the students they may acquire not only a foundation for further work in the professional field of costume design, interior design, or pure design, but they may and do grow sensitive to the fine things about them not only in nature but in man-made things as well. They become keenly aware of the value to themselves, their families, and the community, of good taste in their surroundings

through a knowledge of right selection and arrangement. They discover that through creation, even though it be only a simple design for a block print, there comes a satisfaction gained in no other way, and certainly they gain a better understanding of good design which in turn guides them in their problems of selection.

Need I mention the part art plays in industry today? It is all about us from the simplest pan in the kitchen to the awe-inspiring exterior and interior of streamlined trains that sweep across our continent.

The significant growth of the allied arts in the field of education and industry surely cannot help but reflect upon society. You or I would indeed be blind if we were not aware of this. In the few minutes allotted to me the most simple way of emphasizing this fact, perhaps, would be to give several rather concrete examples. First let us consider environment within and without the home. A few years ago meals were prepared in a kitchen not only poorly planned but drab and dreary, a kitchen which lacked orderly arrangement, pleasing color, and good design. It is not to be wondered at that the housemother lacked imagination when it came to meal planning and found the preparation monotonous. Today the housemother who is fortunate enough to possess a modern kitchen does not begrudge the extra hours she must spend in her laboratory. It is not only good planning but it is right color and design that lessen the daily tasks. The entire family and the friends often take over this cheery working unit of the house and it provokes congeniality and friendly attitude between the members of the family and between friends. During the Fair in Chicago in 1933 the contrast of the old and the new was forcibly brought to mind in the exhibit of the kitchen, which in the twinkling of an eye was miraculously changed from the kitchen of 1893 to that of 1933. Good design and pleasing color are found not only in the kitchen but throughout the entire house. This is not the result of blind endeavor, but the culmination of the forces that have been at work in the wide field of the allied arts.

Fortunately much is also being done to improve the schoolroom. I was gratified to discover not long ago an article in the *School Board Journal* under the heading of "Color in Room Decoration" and in *The Nations Schools* one entitled "Color in the Function of School Design." Visualize for a moment the classrooms of an elementary school built in the 90's and one built within the last decade. It is a temptation to discuss here the importance of material atmosphere within the school, but time does not permit.

Another illustration: Not long ago I covered some sixteen hundred miles of a neighboring section of our country. I had occasion to go into many hotel lobbies, dining rooms, and coffee shops. The effect of attractive surroundings upon individuals was forcibly brought to my

notice one day when I stepped into a lobby that was colorless and uninteresting in every way. The hotel guests sat like automatons with expressionless faces. As I walked across the lobby heads turned slowly on wooden bodies. Never have I been so scrutinized without being analyzed. Just the day before it had been my good fortune to stop at a hotel where there was gayety and charm throughout because of right color and furnishings. The people who sat about were cheerful and happy and imbued with vitality. The marked contrast in attitude might not have been due to environment altogether, but imagine yourselves in the two lobbies for some time. Would you grow despondent in one and cheerful in the other? How could you do otherwise?

What has happened in the field of dress? In 1923 it was not unusual to find a student entering the classroom in castoff afternoon dresses and high-heeled pumps. Granting that the students on many of our campuses today think it smart and collegiate to affect the somewhat careless type of dress, we must admit that they have an understanding of fitness to purpose and an appreciation for right color and texture combinations. Just recently we are beginning to be impressed by the splendid work that has been done and is still being done for the members of the 4-H clubs in gaining a greater appreciation for and understanding of good taste in dress as well as the home. Have you watched a group of these young people? Is their exuberance and cheerfulness due to pleasing environment and right dress? Much of it, yes.

Is it only in the fields of education, the related arts, and commercial arts that the allied arts have gained a foothold? Let me ask another question. What exhibits did we go to see in our museums a few years ago? Painting and more paintings, the graphic arts or sculpture and rare antiquities. (Please don't misunderstand me, I am not opposed to exhibits of fine paintings.) One foresighted individual, John Cotton Dana, founder of the Newark Museum, was wise enough to realize that the value of a museum should extend beyond the pleasure derived from seeing paintings and sculpture and should, as he put it, "help life in Newark to become a little more gracious and livable." Those of us who had the opportunity to enjoy the exhibit of work by adults who had covered the appreciation arts course for adults which was sponsored by Carnegie Corporation of New York and offered by the Cincinnati Art Museum could not help but realize that the allied arts played a part in the recognition of value received through an understanding of the elements and principles.

If you have followed the notices of exhibits during the last year or two you have as I have, no doubt, been interested in that which was put on by the Virginia Museum last autumn called "Taste Is Not Spinach," and the one which is now on at the Baltimore Museum under the title of "Art Begins at Home." Peyton Boswell in the 15th of March issue of the "Art Digest" says among other things: "Every

object in the exhibition was purchased in Baltimore stores, and, curiously enough, many of the better designed articles are the lowest in price. This is the most valuable point of the exhibition, for it indicates the museum's desire to become true cultural tutor of the citizens and to guide them through participation—to learn by doing." It is indeed significant that the museums, sacred precincts of the fine arts and arts of the past, are, by way of the allied arts, educating society along the line of good taste.

Before the freshmen classes at Purdue increased in number to the extent that the classes became somewhat unwieldy, one of the problems assigned each student in the elementary applied design course consisted of the student selecting an object at the dime store and basing her selection upon an understanding of good structural and, in some cases, good decorative design. The student brought her purchase to class and gave her reasons for selecting same. You may be sure this problem revealed not only the student's taste, but background and personality as well. May I say these problems were not inspired by the tests published in *Coronet Magazine*. We introduced the problem back in the early thirties. Today, however, we are considering exposing our freshmen to the tests in good taste, which were published in this magazine.

The reference to *Coronet* brings up the matter in regard to the part books and magazines are playing in the contribution of allied arts to society. You will surely agree with me that books and magazines should be classified under minor arts. In order to convince you I need but mention *Fortune* and *Life* and our art magazines and call your attention to the great change that has come about in the format of books which has extended to the field of textbooks, to say nothing of the very worth-while and splendid art books that are published today and at a cost within the reach of most of us.

One of my hobbies is collecting children's books, not because of fine literature, but because of format and illustrations. Four years ago ten dollars would comfortably cover the cost of the best children's books published at Christmas time. Not so the last two years. Now it is necessary to double and triple the ten dollars. Books with excellent illustrations can be had for as little as ten cents. Children exposed to good taste along this line should gain some sense of good color harmony and design. Time does not permit me to discuss toys designed for children. Are we not all envious of the child who plays with toys created by Kay Boysen or those created by the craftsmen connected with the Milwaukee W P A?

By now I trust you are appreciating how difficult it is for me to give in to fifteen minutes. I also trust that my fifteen minutes has been long enough to offer food for thought. May I close by quoting a statement that President Coolidge made more than ten years ago.

Were he alive today I am confident he would be gratified, for he said: "It is especially the practical side of art that requires more emphasis. We need to put more effort into translating art into the daily life of the people. If we surround ourselves with forms of beauty, the evil things of life would tend to disappear and our moral standards would be raised." I trust you agree with Calvin Coolidge.

I regret my time is up for I have only scratched the surface. Thank you for being such attentive listeners.

THE PERSONAL ARTS

SISTER MARY DEPAUL, O. P.

Sienna Heights College, Adrian, Michigan

From its inception this organization has been vitally interested in the necessity of art education on the college level. For the past few years you have stressed the inadequacies of the academic setup to provide for any full learnings or of an understanding of the part an appreciation of the fine arts plays in the development of the individual. You have discussed the advisability of wider experiences; you have invited the most interesting exponents of the varied phases of the fine arts to address your members; you have gathered outstanding exhibits; you have arranged your meetings in such localities as offer special opportunities to view the work of master artists. In other words, you have tried to show how the fine arts always have had, and always will have a definite part to play in the fuller expansion of the human being, in the development of the personality.

By degrees the practical arts or crafts made their entrance into your program. As your ideas of the necessity of purposeful activity for all began to take root, you recognized this form of the arts as a really useful and a good means of truthful expression. You understood better how one gets the "feel" for metal, textile, clay, tools, yarn, and how others forms, when they take shape in one's hand and become a "child of the imagination," are truly art in the full conception of the term. And as you have felt the extent to which the lifeless material, springing almost into life, under the manipulative and skillful hands of the worker, will influence his actions toward living things, you have chartered a wider and ever enlarging field of activity in the practical arts.

However, my purpose is not to place too great stress on either the fine arts or the practical arts, which this organization has done so well. I wish to project another wedge into the whole art program—in fact into the whole educational program. This idea is not new in itself, but new in its interpretation; new in the sense of its adaptation to the college curriculum. For the sake of clarity, may I designate these new arts as the *personal arts* or the *finer arts of living*.

Your theme has offered a challenge. This paper will deal with but one phase of the *Promise of the Arts in American Life*—that of personality development and those personal arts which are necessary in the process. What do we mean by personality? We cannot define personality, yet we feel it; we cannot explain personality, yet we see it. It means the perfection of all the potential capacities of an individual. That which we call the personality is the quality of uniqueness which helps to distinguish one individual from every other individual. It is that which makes you—you. It is the sum of the spiritual, the intellectual, the physical, and the social traits of the self and their interaction upon each other.

If personality development is an art, if it makes use of other forms of art, then art principles should govern each step in this process of self-development. For assistance in our own thinking, we shall be directed by the four causes of Thomas Aquinas known as the scholastic principles. They are: (1) the *self envisions the ideal* personality, (2) the *self feels the need for better development*, (3) the self endeavors to *know* itself, to know the media which composes the individual, to understand the material out of which it is made; (4) the self makes use of means to perfect itself, uses the *disciplinary forces* necessary to perfect development.

Let us analyze each of these causes in relation to personality development. First, the ideal. God created man to His own image and likeness. He endowed the individual with both soul and body, with faculties of that body—imagination, appetites, memory, and the senses; with those important faculties of the soul, will and intellect are both independent and interdependent upon the body in their relation to complete development. Because man is so constituted, and because he was made to live together with other men, his development as a personality is conditioned by the society in which he lives, by his adaptation to that society, and by the adjustments which society makes for him. The ideal personality is perfect in form and Godlike in spirit. The self sees in himself an undeveloped negative and immediately decides upon alterations before actual development.

Second, the self *feels the need* for more wholesome development. He casts a critical eye at himself and realizes that many of these graces, both natural and supernatural, which are so evident in his ideal are decidedly lacking in himself. He therefore desires to meet the need. He wishes complete perfection. He feels that he needs a better understanding of himself, a larger and fuller spiritual personality, and he further desires to expand this phase of his character. He discovers that his intellectual attributes are in need of polishing. He desires to find out his latent scholastic potentialities. He considers his physical body in every sense of perfection as an exponent of all that he should be; he desires immediately for a more perfect physique. He discerns

the deficiencies of his social self; he realizes and feels keenly the need for better and better social graces. The personal arts which may assist him in this phase of his great problem are:

The art of understanding the end of man.

The art of understanding first causes.

The art of truthful and critical analysis.

The art of approaching one's talents.

The art of correct reasoning.

Third, the self, once it has understood its need for personality development, must analyze more critically in order to understand more accurately, to know the materials from which it was made. This step necessitates severe grilling on the part of self. Every portion of the personality must be laid bare. It will mean getting into the dark corners of the soul and bringing out those faults and failings which have been hindrances in the development of the spiritual life; it will mean throwing all his terrible concepts of the good, the true, and the beautiful upon the screen of his intellect and letting them portray his own likeness for him, letting him "know himself" by his thoughts as well as by his actions, not just as others see him, but as he really is. It will mean the analyzing of his judgments and the exercising of his free-will in facing real situations. In a word, it will mean a complete understanding of his concepts of truth and an application of these concepts to his willing and thinking and doing. The personal arts which might help him at this stage are:

The art of acquiring an inquiring mind.

The art of exercising free-will in the choices about us.

The art of right thinking.

The self knows that he is working on and working with the masterpiece of the Master-Artist, and he knows that nothing short of perfection can be tolerated. But the self realizes, too, that he works with a material that is plastic, not rigid, which will not always keep the lines formed by him permanently, like other media will, yet he feels that he must produce such impressions as will be permanent. This understanding of the material out of which the self is made will mean a deeper appreciation of the intellectual capacities; it will mean self-accusations if these potentials have not been used properly; it will mean self-condemnation if he has attempted to force others into thinking that his capacity is greater than it really is. Here the *art of honest evaluation* and the *art of realizing limitations* will assist in probing the materials. In knowing himself truthfully from the physical standpoint, the self will have to appreciate his physical limitations; he will have to study the factors which determine physical fitness and idealize the form which he should have. The *art of appreciating perfection in physical form* would be useful here. The self must make an honest

effort to know himself socially. Understanding his needs as a social being, he must find out how to meet these needs, how to supply the deficiencies. He must study his own adaptability to find out how to meet these needs, how to supply the deficiencies. He must study his own adaptability to find out what there is in him that repels or attracts; he must remove himself, as it were, from his own social environment and pull this social being into shreds to see how it is put together, why some of the threads do not "hitch" together, why the line of connection between the self and others is somewhat severed, why so many sharp edges. He must supply himself with much social pumice stone to smooth off the points; he must learn those customs which society likes and sanctions and find out how to accommodate himself to them. There are many personal arts which will be of great assistance to the self in discovering and knowing himself truthfully, namely:

The art of adaptability to persons.

The art of understanding materials and their uses.

Fourth, the self makes use of the means to perfect his personality. The self has concluded by this time that his task is not simple. He must make use of all the supernatural and natural means available in perfecting the ideal. It calls for the acquisition of grace from all and every source; it calls for the use of determination in overcoming obstacles which present themselves at every turn; it means constant drilling of the senses, exercise of the memory, and use of the will in the formation of right judgments. It demands an excessive number of skills and techniques more subtle and sharper than the finest tools used on lifeless materials. Constant contact with the good, the true, and the beautiful in life is a means, a technique for increasing our spiritual insight. Our intellectual life may be broadened by the exercise of our powers of thinking, by causing us to form opinions correctly, based upon truth, by enabling us to make sound judgments in decisions of moment. No intellectual faculty can be exercised or developed without the use of a number of techniques and skills. These skills which the self needs in this very exacting phase of personality development are:

The art of discrimination.

The art of formulating personal opinion based upon truth.

The art of accurate interpretation.

The art of being intellectually honest.

The skills or techniques necessary to the fullest development of the physical nature of the personality are many and varied. Once the self understands the great potentialities in his physical being, he will realize the necessity of using all skills and methods possible and will determine which techniques are best for him. If it is a case of better organic development, of more accurate functioning of bodily processes, he will use all of the techniques and skills known in the fields of medi-

cine and nutrition; if it is a case of coordination of body movements, he will use all that physical science and education, exercise and therapy have devised for this purpose. If it is a case of poor carriage, he will use all of the skills in posture correction which can be known; if it is a case of improper personal habits, he will learn and use the skills which modern science has given him in hygiene, health, sanitation, and recreation; if it is a case of improper grooming, he will find out what has been said and what skills are recommended by specialists in the fields of clothing, economics and appreciation; if it is a case of inability to relax and recreate the body, he will exercise the mind and body in such ways as have been determined by the physical education directors and those most interested in the study of the nervous disorders of the body. He will need to possess many techniques and to exercise many which will mean a constant exercise of will. No skill requires more constant application than one which deals with changing the status quo of any part of the body. It is hard work. It requires continuous work. The arts which would be particularly applicable in this part of the process would be:

The art of understanding muscular control.

The art of appreciating exercise in connection with proper body functioning.

The art of appreciating the place of diet in bodily development.

The art of producing perfect contour of the body.

The art of fine grooming.

The art of perfect posture.

The art of play or relaxation.

The social skills which the self finds necessary in working on personality are intricate and involved. All of the forces produced from his environment, the society in which he lives, his family, public opinion, are pressures which determine in some sense how he lives, works, plays, even sometimes how he thinks. These are disciplines which he must use and carefully, not without much exercise of will and good judgment. The forces of environment must be made to give way to the pressure of truth as understood by the self. The personal arts which might aid the self at this juncture are:

The art of cooperation.

The art of wise selection of personal environment.

The art of appreciating social forces.

The art of fine manners.

The art of social graces.

The art of making others feel at ease in our presence.

The forces acting upon the social development of the personality besides those already mentioned are all the disciplines required from those individuals living together in a society. They demand constant use of power of adaptability, or agility in adjustment to persons, places, and things. They need the knowledge of the use of all those skills which make for the best possible communication, transportation, and manipulation of the self to the needs of society as a whole. These personal arts seem indispensable to greater social growth:

The art of fine leadership.

The art of sponsoring the cause of dependents.

The art of sympathetic understanding.

The art of recognizing economic efficiency.

The art of faith in God, in humanity, in self.

No doubt you think me very inartistic by this time, but am I? I shall try to vindicate my position. Art, you say, is right making. Not the making from nothing, but from raw materials. It is the working out of a specific plan. It must be work, and it must be accomplished by a human being working with materials. There must be a reason for the work. All these I have given you. The self, the need for its development, the methods which might be employed in its development, the type of personality desire. If you apply your art standards to this intricate problem, to this working with a plastic human being, according to the design in the mind of the worker, you will, I am sure, soon conclude with me that this matter of personality development is a real and a conscientious work for the student-artist. The Master-Artist has prepared the media and given it over to each person with the command of perfection and uniqueness symbolical of the ideal implanted in the mind of the individual. It is real work, and hard work. No cutter of stone, no carver of marble, ever met a problem so complex and so difficult as does the individual at each separate step in the great process of working upon himself to produce an ideal personality. No sculptor, no painter, has such a painstaking task to produce on material an ideal of his human mind than has the person found in, say, the seemingly simple task of smoothing out the bulges or perfecting the contour of the body. No dramatic impersonator ever found a more hopeless task confronting him than does the individual who wishes to improve his mental ability, to exercise his judgment, to evaluate things accurately, and to understand things, relationships, in the light of truth. It is not the work of an hour nor of a day, nor even of a year; it is a constant and a continuous task.

But, you say, this does not belong in the college curriculum. That is already crowded with fads and frills. There is no room for additional courses. The art department can give as much as possible to the few who can get within its sacred walls. This type of education is not a separate entity; it cannot be dealt with apart from all education; it

cannot be administered separately and independently; it cannot function removed from reality. Therefore, it must be given everywhere and always; it must be and cannot help but be deeply rooted in each separate subject field. There is need for a diagnostic attitude on the part of educators and an understanding of the persistent problems of life; there is need for constant evaluation of the increments of social living and their interpretation for life now; there is need for enhancing the educative values of all school experiences. These needs may be met adequately if we change our emphasis or merely modify it. Not art for art's sake nor mathematics for mathematics' sake, but all for the individual.

These personal arts which I have considered as most necessary in the wholesome development of the integrated personalities are not new tools of expression. They are tools which have been within the reach of all, which may have been used by many, but which, in my estimation, have not been used as often as they should have been if we expect perfection in individuals. The college professor, regardless of his special field, may assist the individual in developing to his maximum if he will emphasize those personal arts deeply rooted in the science or art being pursued. Some will contend that they do this always. Yes, we have done many things in education. I have in mind the objectives of education as pronounced so vehemently a few years back—education for citizenship, for worthy home membership, for the wise use of leisure, and so on. Yet, in spite of all this, we have built more and better reformatories; we have more divorces and more broken homes; we have poorer housing than any other equally wealthy country in the world; we have standardized forms of recreation in which the majority participate only passively. All this in spite of our forms of education. Can we as educators assume this attitude toward those personal arts, those arts of right living which we have talked about so much? Can we afford to continue to talk, or must we act? This is the challenge that your theme gives out today to those engaged in any of the varied aspects of the educative process.

ART AND SOCIETY

RAY FAULKNER

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Teachers of the arts have heard so much during the past decade about the correlation of art with the social studies that all of us, or nearly all, have come to assume that the arts bear close relationship to the social order. The precise nature of this relationship, however,

is seldom examined carefully enough to make clear its vital significance to art education. Too often the basic issues are clouded, and therefore lead to vague teaching procedures. Progress, even in art, does not result from vagueness!

Because functional teaching depends to a high degree on an understanding of the whole process of social living, it is necessary to shift our attention for the moment from art in the schools to art in society. As has been pointed out by the writer in a recent article* the relationship of art to society is far from clear. There are, to be sure, two points of view which at least in their simplest outlines can be readily distinguished. The first is that art (especially "great" art) develops independently of the social climate, that it belongs apparently to a world of its own. Such phrases as "art for art's sake" and "the Ivory Tower" are frequently used by those who believe (or feel) that art is somehow not quite of the same order as other human activities and products. Such a theory with its romantic, escapist tendencies was far more popular in its pure form forty years ago than it is today, and yet its influence lingers heavily in much contemporary art education. The opposing point of view is that art and society are closely related, and that the pattern of the social order determines the form of the art produced. Although this is in line with the Marxist theory of economic determinism, the theory in itself does not carry with it Marxist implications.

Because in their extreme statements the two points of view hold little of immediate value to the art educator, the writer in the article referred to above attempted to analyze some of the basic issues with the following conclusions: First, that art, like science and religion, is an autonomous activity which is one of the components of society, that it is not a pale reflection of the social order; second, that art impulse arises in the individual rather than in the group, but that the purpose of art is social, not individual; and third, that art is determined to a large extent by other social forces and in turn it influences them.

It is this last point which holds the greatest challenge to those who are concerned with art in the schools. Regarding art as a mirrored image of society results in the belief that art can only be changed, developed, or improved if the social order as a whole is changed. But if art is viewed as a component of society integral with science, religion, and other elements in making the social order what it is, then we as art educators are faced with the opportunity to do something immediately. We become active rather than passive, positive rather than negative, challenging rather than challenged. We plan and build in the directions which we think most desirable; we lift art from a pretty

* ART IN RELATION TO SOCIETY to be published in the National Society for the Study of Education's Yearbook on Art Education.

weakness to a position of sturdy vigor; we do not wait patiently for "the times to change," but we begin actively to change art as our contribution to social progress.

In so doing, our attention is focused on individuals living in a particular community at a particular time. Our aim is to make their living more pleasant through developing them as individuals and improving their influencing environment. To accomplish this we plunge so hard and deep and forcibly into present needs and interests that we shake the dust off history and theory and bring them to life in relation to contemporary problems.

YOUNG TEACHERS' SESSION

SECURITY FOR THE YOUNG TEACHER

VINCENT A. ROY

Supervisor, Department of Art Education, Pratt Institute

Reported by Murray Douglas

I have been asked to tell you about the organization and development of the Junior Division of the Eastern Arts Association. I can probably do this most effectively by showing you my notes used for the ten-minute talk given at last year's Eastern Arts Convention in which I explained what I had done to merit the silver award of that association. This award is given each year for distinctive and creative service in the field of art education. [At this point Mr. Roy proceeded to unwind a roll of paper three feet wide and one hundred and twenty feet long.]

As you will see, the Eastern Arts Association really started back in 1899 when a group of art and manual training teachers started plans for getting together annually for the exchange of ideas. Through the years that followed, progress was slow, but annual meetings were held and attended by ever increasing numbers. I attended my first convention in 1925. It was very exciting and worth while.

In 1935 I took a large group of my students from Pratt Institute to the Philadelphia convention. While there I discussed with some of the officers the worth-whileness of having students attend such conventions. In June following that convention I was appointed by the council of the association to develop a junior or student division of the association. All the help I was given was that the dues were to be one dollar, for which students could attend the convention, and I was to get as many members as possible.

Through the ten years of membership in the association I had found that the activities of the association consisted only of the annual convention and the printing of the proceedings of that meeting. The only requisite for membership was three dollars for dues. This hardly seemed to be truly professional. One approach to making our association more professional would seem to be through the education of the younger generation still in school. Hence one objective of the junior division came to be "the development of a program of the continuously functioning student pursuits and experiences to develop a professional point of view." Opportunities for conscious, purposeful practice in professional matters is as necessary as opportunity for practice teaching or practice in drawing or designing. In the junior division, the student has a chance for immediate self-expression and growth in a professional way; he is given for the first time a comprehensive means of

helping himself individually and professionally through the House of Delegates. He is given a vehicle for bridging the gap between training in school and service in the field. He has here an organization which can provide everything that the usual school activity can give with the added advantage of being broader in scope, more permanent, and a continuing force in his professional life. Every student who is a prospective teacher should become aware of the vital part that extra-curricular and professional activities play in his all-round development. He should participate and contribute to the fullest extent of his abilities, not only as an individual through his own personal program, but also cooperatively in small and large groups. Students must be given a chance in college to make the mistakes which otherwise they would make alone. Nothing builds good judgment as well as being given or accepting responsibility.

As noted on the chart, the first meeting of the junior division was brought about through correspondence and personal appearances at a number of the teacher institutions. That meeting was attended by two hundred students, mostly seniors. It was devoted to talks on "How to Get a Job." The following year, student committees were appointed and they contributed greatly to the building of the convention program. In addition to speeches by outside people, recent graduates and students participated in the series of programs and conferences. The following year found several of the schools developing programs of activities. Each succeeding year a larger number of schools and students have taken part in various activities not only at the convention but throughout the year. The original charge of one dollar for individual membership has been changed to include "chapter fees" with the amount of the fees dependent upon the size of the department. Thus a large proportion of the students at any institution are enabled to participate. At present there are more than 500 members in twenty institutions.

Some of the ideas back of the junior division are already beginning to bear fruit. One example is the growth of a new "Young Teachers Group" within the senior organization. Those individuals who were most active while in school have definite ideas about their profession and hope to make some contributions to that profession. They also have problems that are not taken care of in the senior organization, since it functions primarily for the experienced teacher. To further the interests of this group, time was given at the recent convention for them to get together and make plans for carrying on any program they desired. As a result, they have a special committee to plan for next year's convention program and to have charge of two projects which they are going to work on during the coming year.

One of the projects is the publication of a quarterly booklet called the Reporter, with the following purposes: (1) To develop and report

on ways and means of selling art education; (2) to act as a discussion medium for the specific and general problems of the art worker in the school community; (3) to publish case study briefs on the problem, "The place of art education in the adjustment and development of the individual child."

A second project has to do with the development and exchange of illustrated studies and reports on specific problems in Art Education covering (1) classroom results from different localities; (2) presentations of solutions to technical problems; (3) ways of selling art to the school and community, including photographs of the results of services which the art department has rendered. As the junior division moves ahead in the achievement of its objectives, the Young Teachers Group likewise will advance and so will the entire Eastern Arts Association.

Another idea that is growing out of the junior division is the recent organization of a few local chapters of senior members of the Eastern Arts Association. That is, art teachers within a limited area, close enough for bi-monthly meetings, have been getting together for work upon their mutual problems. If this idea spreads and there is a definite attempt to centralize activities in the Eastern Arts Association, that organization will be extended considerably and its power multiplied. There are many advantages to be gained from such a local unit organization. Some of these advantages are indicated in this mimeographed material which I shall be glad to give to anyone interested.

Now, I want to present another side of this picture of the need for organization. There are forces at work today which threaten the future security of all teachers. You, as young teachers, can and must do something to counteract these forces as a matter of self-preservation as well as for the advancement of art education. Let me point out to you some of these new challenges:

1. At a recent National Education Association department of superintendent's meeting in St. Louis, one New York superintendent, in a position to know, made a statement of profound significance when speaking about state aid for education. He said that a number of the large corporations, including steel, rubber, and automobile companies, have set up a huge "slush" fund for the specific purpose of influencing taxpayers in every state to seek cuts in state aid for education. (We had a ten-million-dollar cut in New York State last year). The newspapers cooperate. Curtailment or elimination of state aid means that many teachers, including art teachers, will be eliminated and education will be curtailed. Art education can be the most effective means of educating the public concerning the values of education, if organized to do so.

2. Crime costs American taxpayers sixteen billion dollars annually. It is generally accepted that there is a direct relationship between

crime and leisure. Art education is one of the best means available for developing a wise use of leisure time. Art education can do much to prevent crime, if organized to do so.

3. Trends in education point to a longer required school attendance, an increase from 16 to 18 or 20 years of age. Art education is a logical field to absorb much of the increased time, both for consumer and vocational training, if organized to do so.

4. With the coming of the core curriculum and other types of revised secondary programs of study, art education has the possibility of becoming one of the regular, required, four-year subjects, if organized to do so.

5. It is commonly heard that music and physical education receive more support and attention than art. Music people are better organized to sell their subject than art people. Art education has more to sell and can sell it more effectively, if organized to do so.

6. There are many individual teachers with excellent ideas for advancement of art education, but whose effectiveness as individuals is limited. Banded together with many others considerable can be accomplished. "In unity there is strength."

To summarize, the idea back of the student division is to prepare teachers who are professionally minded and who are motivated to contribute to their profession in its larger aspects. As young beginning teachers it is imperative that you see beyond the classroom where you are today. You must be conscious of these challenges and meet them wisely. In this way only can you insure your future security.

THE YOUNG TEACHERS' PANEL

Manuel Barkan, the discussion leader, restating the points made by Mr. Roy concerning the function of a teacher organization and what teachers might do by working together to sell education, opened the panel discussion.

While teaching in Tiffin, Martha Hoffman explained how she had to work with both the students and the community in order to sell art during the lean depression years. By working through influential people, Rotary clubs, women's clubs, and an invaluable newspaper contact, she maintained her position.

Miss Hoffman, Elizabeth Gilmartin (supervisor) and Mary Ryan, all of the Toledo schools, then discussed how better organization would have helped to avoid shutting down the Toledo schools this spring. The teachers were forbidden to lobby for a state levy for education, and because they were not organized could not successfully combat this ruling. The art department, however, by means of posters did give publicity to the Junior Chamber of Commerce, called on the Parent-Teacher Association, thereby helping to call for a state levy. This, however, was not enough to put the levy through. Not only was

lost salary the result, but without realizing it the voting masses struck an irrevocable blow at the education of their children. In Miss Gilmartin's opinion, teachers do value their community, but were not prepared to fight together to save it. Without sympathy for high pressure, she believes that with foresight such a catastrophe would never have occurred. Toledo failed because it did not educate parents and carry them along to the point where they would back their teachers' endeavors.

Arthur Seigel pointed out that the weakly organized group always suffers during retrenchment periods. Educators have not worked with the mass pressure groups. They have altogether ignored the U. P. A. Teachers also fail to make use of propaganda. He cited the poor mechanics, poor timing, and poor placing of the Wednesday evening program as an example of how educators lack a sense of scene-setting. He also expressed the belief that more could be done with visual aids. As a photographer he stated that ten 16 m.m. films could be produced as cheaply as one good bulletin with cuts, and might be vastly more effective.

From the opposite angle Fred Horner (Burroughs Country Day School) deplored the use of propaganda and disapproved of organization as a means of perpetuating jobs. His points were (1) that teachers are not trained to advertise or lobby; (2) that he didn't have fifteen minutes a day to lobby; and (3) that the individual approach, wherein we concentrate on doing a good job for the administrators, is the better approach. Vincent Sweeney (Sherwood School) agreed that the teacher's job was to adapt himself and achieve security by making himself individually necessary to the school. Mr. Seigel, however, objected on the basis that private school teachers did not encounter problems of public schools.

Edward Anthony (audience) said that few of us are really crawling back into our shells. Private schools are not really different than public schools. Teachers need to sell themselves to parents and children, but we do better always when we put our heads together.

As a young teacher, Stella Shivickas stated that the social, extra-curricular and community work that she carried on during college life had to be dropped because now little details and administration were a constant drain on her energies. Dorothy McCloskey developed this point by adding that such was the situation and that we need some organization to keep students active after they enter and become scattered in teaching positions.

Nil Krevitsky (audience) felt that while we can work with art administrators, it is the other executive heads to whom we must make our needs and desires emphatic. As an example of the potency of organization he stated that the Chicago association of 800 teachers put back the so-called fads and frills into the schools and added two more

weeks to the school year. It sells other points that the union wants and has the citizen body in back of it.

Mildred Hunterman then explained and pointed out the success of the five-year co-op plan at the University of Cincinnati. In this the students alternately study and work in industrial positions for experience and wages. The whole is scheduled and coordinated by the professors. That it is a genuine achievement is attested to by the fact that most of these people continue on the same fields after graduation.

Ralph Trivella expressed disappointment that art teachers have not gotten art beyond a mere frill, as it should be as important as academic subjects. In the same vein, Gertrude Kinsman (audience) claimed that we need organized pressure. As a W.P.A. supervisor she sees an entire lack of appreciation and knowledge in people of small communities, showing that art education has failed to impress itself.

From the audience, Russell McCommons stated that an art education defeats its own ends because all art teachers who come out of college have a different and inconsistent viewpoint. We need organization to create a program that is defensible from all angles. We need coordinated objectives to influence and handle administrators. These should be changeable, but unified.

Because of time shortage, the discussion was left unfinished. Several people who expressed their desire to offer further comment had to be satisfied to continue within small groups as the meeting dispersed.

WHAT IS FREEDOM OF EXPRESSION IN THE ARTS?

ROSEMARY BEYMER

Supervisor of Art, Kansas City, Missouri

Through the ages man has had something to say that he felt urged to record in permanent form. This very expression of man is what constitutes the field of the arts. Primitive man used stone, clay, and metal; materials impersonal to him until he put himself into it by his carvings and marks. What he carved, painted, and modeled was his reaction to his environment. Looking out for his survival and wants stimulated and dominated his expressions.

The dominant idea of the Egyptians was their "firm belief in a life hereafter and a further belief that the spirit at some time returned to inhabit the mortal body," which in turn dominated their art. With all that the Egyptians had to say there was not space enough for their records on the temple walls and tombs. Great processions of dancing girls, charioteers, slaves bearing evidence of the great man's wealth, carrying on elaborate trays, masks, head dresses, fowl, herbs of the

garden. Pictures of boats, oxen, donkeys, flights of wild birds from papyrus at the edge of the river, slaves vying with the monkeys to obtain a full crop of figs. Pictures of heron, wild geese and tame flocks. Motifs of textiles, using familiar objects and symbols of their religion. They told all this in their architecture and their symbolism of recorded history.

For the Greeks, the importance of bodily perfection, of beautiful living—freedom of movement of flowing garments. The way they saw and felt about life and living is the way they created it. They created their environment by the way they reacted to the organization of daily life, to their philosophy of life, producing civic expression of their rich mode of living. This culture is preserved for us in the remnants of their public buildings and exquisite marble pieces.

The medieval church was the dominant force in its period. The hold that the church had upon the people can be seen by the size and magnificence of the early cathedral, towering in the clustered, huddled dwellings of its lowly people. All effort was centered in the beautification of the church. With most people in those days life was a hard, dangerous, and a meager existence. The church held out all the hope there was for a better life. Devotion to the church was natural because it promised more than anything else. The church idea dominated the arts.

So always man has found himself in his certain environment, primitive or more and more complicated, but through his experiences he has reacted to his environment and put his stamp upon it.

Your living enhances your expression, and your expression in turn enhances your living. If you had a fine experience and wrote a poem or painted a picture about it or made a wood carving, that in turn has enhanced the living that stimulated it. The circle enlarges.

Freedom of expression means tying up this very wealth of experience of living. Brought to bear on problems of teaching, it brings about the greatest freedom of expression with all types of materials and tools.

Art expression in the classroom must be individual, the students' own communication of his subject. Dictation of a technic, and drill in the use of tools will divide attention, and inhibit freedom of thinking. Instead of dictation there must be leeway for development of original technics for new ideas to be expressed; a development of new forms of art expression, a vocabulary of technics. What is it you wish to tell and with what medium? Is it the prickly foliage of the autumn oak tree, the smoothly preened feathers of the bird's back, a whirling movement, something blurred, defined, brilliant, gray, dancing, or heavy?

The small child is ever bubbling over with his enthusiasm to retell the story that was read to him, the great fun that he had slipping into

second base, making a toy racer from scraps the garageman gave him, the thrill in seeing a rainbow, getting a close-up peek of a robin feeding her birds, housecleaning time, paper hangers redecorating a room—how fast they worked! He will effervesce over these real and thrilling experiences which are so important and necessary to him.

At any level art experiences must be genuinely vital and real. To capitalize upon these experiences, art teachers must be ever alert to encourage spontaneous expression.

We continue to be indebted to Frank Cizek, in his recent art classes for children in Vienna, for his stimulating methods of teaching. He demonstrated a most amazing power of expression in this art school where absolute freedom was allowed in choice and handling of subject matter, where drawings were vivid and imaginative; filled with all the familiar forms of the children's daily contacts and interpretations of their daily experiences in a purely individual manner. Professor Cizek was a remarkable story teller and capable of drawing from the children the stimulating ideas for their lively, free drawing. He said, "The child has personality of his own, he has thoughts and his own form of expression."

I have here a composition written by a little artist of nine whose enthusiasms and artistic expressions are far ahead of his literary abilities. Note that he has something to say:

"My hobby is drawing. Pictures give a pretty subject. Drawing is mostly every place in the world. I like to draw because that's what I'm going to bring up myself to draw. There's lots of pretty scenery in this world to draw, but you don't have to have outside scenery. You could make it up in your mind. Of course if you don't draw you got something else. When you're outside you see boys, girls and older people and get the right correction. If you made a mistake you could find out the way like clothes and faces, arms, shoes, birds, dogs, cats, trees, houses, windows, fences, and the stars, moon, sun, sky, and the wars, and dress bands of Indians, cowboys. Drawing is useful to me because I know how to do it but I'm not the only one who likes to draw. And I'm glad I know how to draw."

—John Savona

Little children in finding the thrilling variety in tree forms study the trees in the neighborhood. In imagination they attempt to climb the trees. Here is a tree a child can climb, its first fork is low and wide. He can climb to the next wide fork. All the forks are wide, but he cannot go to the top for the branches grow thin and weak. A squirrel could pass him, but he couldn't go all the way to the top; a little bird could alight almost at the top, but the little lady bug

could crawl all the way out to the tip of the tiniest twig. Now we see and know that the trunk of the tree divides into main branches, these branches into small and still smaller ones until at the outside of the tree they are all twigs. These twigs are so friendly they criss-cross and group together, say how-do-you-do to one another and form a lacy pattern. We can tell with our brushes, chalk or crayons what the leaves do. Can we show with our brush and paints dripping leaves, or can we show bristling leaves with our crayon or chalk? We can make so many other shapes too, fluttering, pointed, fan-shaped, or pear-shaped. The child builds up his vocabulary, a new growth in expression from experiencing trees.

Young children do not draw what they see, but what they know and think and feel. Expression will be crisp, fresh, sparkling and sincere.

Recently I noticed a seven-year-old girl drawing the skirt of a girl in her picture in the stiff triangular fashion children use. I mentioned to her that skirts were round and that the skirt went around the little girl. "Oh," she said, "I know, but this skirt is starched and very clean; so it must stand out straight." This child was trying to express stiffness, starchiness; and for her that could only be expressed by a straight line.

Freedom of expression follows through from the small child to the advanced student if continued effort is centered on building up a background of *content* and allowing for free experimenting with a variety of forms of expression.

Each year the Central High School in Kansas City carries out a drive to promote the sales of their school annual. The students in the art department plaster the walls of the building several weeks ahead announcing the coming issue of the year book. Each year the annual has a general theme such as "The High-Hatter," dedicated to the many school societies, or "The Ozarks" to Missouri scenes. This year the theme is "To the Stars," featuring the stars of the various phases of school life. The art department planned a huge display in the main lobby of the school where the entire student body could become interested in the progress of the campaign. Every year the art teacher wonders what new idea will come forth and each year a new and stimulating plan emerges. This year a quiet, timid, little sophomore girl suggested the idea of making a realistic stairway to the stars. So the entire art class, with this idea in mind, developed plans using beaver-board, cloth, wood, clay, metal, and many other materials, to erect an actual ascending stairway that dwindled off into a perspective reaching a decorative heaven of stars and clouds. At the beginning of the sales campaign, a life-sized figure of a boy and girl, representing the student body, stood at the bottom of the stairs. As the sales progressed, smaller replicas were placed higher and higher to show the figures growing

smaller in the distance as they ascended the stairs toward their goal. The boys in the electric and metal shop worked out a scheme for lighting up the display so that actual pin-points of light winked in the heavens at the head of the stairs. The whole effect was artistic, spectacular and highly successful. Not only those who actually built the stairway, but the student body at large were impressed. The art department had begun by trying to say to the students, "Buy your annual" in as artistic and yet in as striking a manner as possible. The effect of this mute but eloquent speech was such that the entire school was in high gear for the week of the sales drive.

An art expression project of this sort has many ramifications, social as well as artistic. There is the case of one student who came back to visit. The art teacher, knowing the qualities of the boy, asked, "John, how did you happen to graduate last year? Was it your father's influence, or your mother's?"

"No," came back the reply. "I got so interested in the campaign that I had to stay to see it through."

As soon as the student feels the urge for expression and finds the materials and tools with which to do it, he will produce results which will be amazing even to him. He will be free of self-consciousness, fear of expression, discouragement, and temporary failure. Many a timid adolescent child, with his expression through the arts, can gain recognition which he wants but doesn't know how to evoke. It forms a sort of bridge between him and the others, so that he becomes a part of the group without thinking about it. He is wrapt in what he has to say through his art expression; so that his art speaks for him and the groups whom it benefits recognize the message.

So it is with the mature artist or craftsman. He will take the privilege of elongating a figure, to distort at will, sharpen the perspective, play with color harmonies, use new combinations of materials to embody his ideas, his vision, his purpose.

Thomas Hart Benton has something to say. Thomas Cravens says of him, "In the variety and range of his attack; in his ability to seize upon and communicate the healthy strength, the telling details, and the large, characteristic modes of action, Benton stands today as the foremost exponent of the multifarious operations of American life. In 1918 he resolved to devote his life to a pictorial history of the United States. Since that momentous decision, Benton has been an inveterate explorer of the interior of America, and has accumulated a veritable mountain of notes and sketches which, with audacious energy, he has utilized in an art ranging from lithographs to the most forceful and complicated wall decorations in the land. His murals are alive with living characters reflecting the broad humor, the occupational differences, and the inextinguishable gusto of his people. His painting is a

complex instrument; in popular appeal, a folk art, but fundamentally an intellectual performance."

Benton is responsive to these people and what they live by. He tells all this in a great wealth of expression.

We take so much for granted in this world that we cease to be responsive to beauty and significance. When we bring students to the point of responding with emotion to real life that surrounds them, expression will be vivid, exciting and take original forms.

The boy, exploding with a special feeling for art, the little girl, so certain of her form of expression, the high school students who handled an avalanche, and Benton, who depicts the "multifarious operations of American life," all have *something to say*.

Freedom of expression in the arts has its basis in the wealth of content, sound educational guidance, and familiar acquaintance with the greatest variety of tools and materials discriminating expression.

ARE ALL THE ARTS FOR ALL?

LLOYD L. WAITE

Cranbrook School, Bloomfield Hills, Michigan

At the moment it seems to me that the above question may well be discussed in terms of implications resulting from personal interpretation.

The arts, taken collectively, play a major role in our lives either from the standpoint of the esthetic or the artistic impact resulting from membership in a society in which these forces are at work. For purposes of clarity in this brief discussion let us examine the two words, esthetic and artistic. Dewey states in his book on "Art as Experience" that the word *art* denotes a process of doing or making and that the word *esthetic* refers to experience as appreciative, perceiving, and enjoying.¹ Here, in rather concise form, are two challenging definitions regarding the arts.

I would like to have you think along with me for the next few minutes regarding some implications resulting from the Dewey definitions.

We who work in the several arts fields become involved in many types and forms of effort. We are called on to assist with the scenery for dramatic productions; to work on the school publications; to participate in other subject matter areas; to handle in many instances complex laboratory schedules; and to provide at all times a rich and stimulating program for a wide age and grade range of students. This kind of a situation with its seeming disorder and lack of clearly ob-

¹Dewey, John—"Art as Experience," p. 47.

servable objectives is often regarded as a place where students of poor academic ability are disposed of and whose area contribution to the total school program is not recognized.

This brief overstatement at least makes the point that we as art teachers have a problem confronting us and if we accept the challenge a redirected emphasis seems to suggest itself.

For many years past we have attempted to become respectable in the eyes of our academic colleagues by following largely in their footsteps. We have offered programs arranged in sequence accompanied by highly organized courses of study; we have broken down complicated technical processes such as loom weaving and machine operations into graded step by step procedures; we have asked for and in many instances received from administrative circles uniform and homogenous groups of students; and through this kind of scientific education we have scheduled many students. I am not at all sure that we have achieved the desired respectability nor have we contributed much to the useful experience pattern of the individual students under our direction. We are still troubled with many problems, not the least of which is concerned with a desirable arts experience for students.

Mere exposure to the arts carries little valid evidence that sufficient insight is acquired by the student to affect real change in his behavior or thinking. This is particularly true with respect to appreciation of the arts. We recognize clearly that skill in an art is not the same as appreciation of an art, but are we willing to admit that participation through manipulation of the several media of expression is largely basic to both attributes.

The development of skill in any field of endeavor is based upon individual ability, effort, and many contacts with problems employing the skill for solution. Not many of us can achieve great skill as exemplified in the works of Zorach, Benton, and many others. It is a rarity to find a personage such as Michelangelo, who developed skills to a high degree of perfection. For the vast majority of students who come under our guidance, skills are less important than other outcomes such as ability to solve problems, freedom of expression, desirable personal-social traits, developments of leisure-time pursuits, the recognition of the arts as a language, etc. We often push these values into the background in our efforts to assist students to achieve an art product that will be called good on an adult level. As a result, much of the work offered in our schools has all the aspects of a pre-vocational program in the several fields. The work is selected and planned by the teacher and with little individual choice, is carried out by the students in rather homogenous style. This kind of a program, in my own thinking, is lacking to a major degree in the vary qualities which give life and vitality to an arts experience.

Most of us are equipped with certain manipulative, creative, and investigative tendencies. These attributes provide a human factor, when combined with time, place, and various media of expression, form a relationship conducive to a deep and meaningful arts experience. This suggests that the program should be predicated on the basis of individual problems rather than on a sequence of graded projects. Here the student has opportunity to think of the arts as a way of solving problems; an occasion to engage in planning in a concrete form for a definite purpose; to develop many desirable-personal-social traits; and to recognize that sincerity and effort play a part in life situations. Skills are important and are recognized as such by the student when in the course of his work he has need for those skills which will enable him successfully to solve his problem.

This does not suggest a lack of order or purpose to the effort of the student, but rather a very close guidance relationship between teacher and learner; the teacher acting in the role of guide, constantly asking the question "why, and to what end?" the student presenting problems and interests which to him have value and meaning. This kind of a program capitalizes on at least two factors which seem to have significance, (1) the interests of the student and (2) the psychological moment when the student senses a need for mastery of technique or the acquisition of relative data. Here we find an abundant learning situation in terms of assisting the student to develop insight with respect to problems having meaning and purpose in a developing pattern.

Through this approach to an arts program the acquisition of the intangible thing we call appreciation or esthetic value becomes an integral part of the artistic or skill development phases of the work. It is true that most of us develop greater appreciation than we do skill, but it is equally true that unless our appreciation is built on a knowledge of media, processes, etc., our esthetic judgment will often be one of superficial nature and in many cases the one which is in current favor in our own social group.

If we are to assist students to achieve durable and meaningful values from the arts it logically follows that personal satisfactions must accrue to the individual through his contacts with this form of expression. We would like to hope that students, upon reaching adulthood, will continue to participate in the arts either in first-hand contacts or in a vicarious way. We would further engage in wishful thinking to the extent that because of their experiences with us they will be more critical of their home furnishings, the clothes they wear, the car they drive, and the various types and forms of entertainment they enjoy. At the moment we have little valid evidence that these changes in behavior have resulted from work with us.

In too many instances we have attempted to acquaint students with

values leading up to appreciations through a formal and rather sterile technique. We have divorced design from execution; relegated line, color, harmony, balance, and composition, to neat little compartments, and as a result we have failed in many cases to assist the learner to associate these partials with the completed whole. I do not believe that the majority of students under our direction can make the connection between isolated parts and complex wholes unless they have had many opportunities to think and work with these factors toward a desired goal.

This leads to the suggestion that the arts program in all fields in the area of general education on the secondary level should be so conceived that the individual becomes the central theme of the program rather than a body of subject-matter. With this concept of the arts there seems to be a place in the experience pattern of every individual for some form of arts participation. True, it will not be the same for any two students either in form or intensity, but in my own thinking this kind of an approach comes closer to reaching the needs and interests of the students as a whole than a more formal and stereotyped concept. It is equally true that we as art teachers will have to change our approach; that lines of demarcation between and among art areas will crumble; that in many instances our scope of activity will widen; and that our former efforts to become dignified will be discarded. All this to the end that we can and should provide an opportunity for many students of all ages and grades to enjoy and participate in a kind of experience which has meaning and vitality to them at the moment of pursuit.

The original question that was posed at the outset of this paper is perhaps no nearer to an answer than heretofore. However, some hypotheses have been stated which may have a bearing on the problems the question raises. We have experienced for some time past and into the present the results of the general concept of an arts experience as interpreted in our schools. We appear to be dissatisfied with that result. Dewey has redefined the arts for us and has suggested some approaches for implementation of the program. In this brief discussion I have attempted to say four things: (1) that we as art teachers should be more concerned with individual students than with bodies of subject-matter; (2) that we should be less concerned with the development of fine skills and more concerned with the development of problem-solving abilities; (3) that appreciation and skill are both largely based on participation; and (4) and that if the arts are conceived of as opportunity for the enjoyment of ideas and ideals rather than the mastery of specifics as suggested in formal courses in painting and drawing, then the two words *artistic* and *esthetic* can become to each individual on his own level a meaningful and usable portion of his being.

BUSINESS SESSIONS

MINUTES OF THE COUNCIL MEETINGS

April 17-20, 1940

1. The first meeting of the Council, April 17, 1940, was called to order by Chairman Welling at 9:45 a. m. in the Netherland-Plaza Hotel with the following other persons present: Miss Gilmartin, Miss Schuster acting as proxy for Miss Dunser, Mrs. Setzer, Messrs. Hastings, Ziegfeld and Cappeller.

2. The secretary made a brief report on transactions between the 1939 and 1940 meetings, including a condensed treasurer's report showing the financial status of the association.

3. The minutes of the 1939 Council meeting, although having been approved by mail, were re-read in order to bring before Council members the workings of the last convention. The minutes were re-approved on motion of Mrs. Setzer, seconded by Mr. Ziegfeld.

4. "Should the Ship need financial assistance in connection with this party?" Miss Gilmartin made a motion, seconded by Mr. Hastings, that if needed the secretary was authorized to draw a check for \$50 to be forwarded to the captain of the Ship. The vote of all members was in the affirmative.

5. The question of appropriating funds to cover cost of publishing the special bulletin was disposed of by consent as follows: Since the amount of the bill will not be known until the secretary returns home that the Council approve the payment of the bill and that action be confirmed by mail.

6. Brief reports were made on the work of the following committees:

General Membership and Publicity—Joseph K. Boltz.

Young Teachers and Students—Philip Resnack (acting for Mrs. Ryan).

Local Membership—Miss Sobotka.

Legislative Committee—Mr. Cote's report was in print and given to Council members in his absence.

Program Committee—Miss Miller.

7. Some discussion was held indicating that caution should be exercised to avoid the danger of the "Young Teachers and Students Group" becoming too separated from the regular activities of the Western Arts Association. It was the consensus of opinion that they should be an integral and closely related part of the Association. On motion of Mrs. Setzer, seconded by Mr. Ziegfeld, it was voted to appoint a member of the Young Teachers' Group to sit in on Council

meetings in order that that group may become better acquainted with the workings of our organization.

8. The consideration of distribution of program funds and policies concerning what program expenses could be allowed speakers caused Mr. Ziegfeld to make a motion which was seconded by Mrs. Setzer that the two past program chairmen work with Mr. Wood in preparing for Council consideration and action a set of policies governing these matters. Votes were in the affirmative.

9. By consent the Council agreed with Miss Sobotka that the name of her committee should be changed to "Objectives in the Arts."

10. By ballot Miss Schuster was elected to serve on the Nominating Committee.

11. The meeting adjourned at 11:45 a. m. to meet on April 18 at 8:00 a. m.

SECOND MEETING

1. Second meeting of the Council called to order at 8:15 a. m., Thursday, April 18, 1940, with all members or their proxies present.

2. Minutes of the previous meetings were read and approved by consent.

3. The following motion was made by Mr. Cappeller: "That the Council member representing the Ship be requested to make a report concerning the problems of the exhibitors and that such a report be considered one of the regular annual reports submitted to the Council." This was seconded by Mr. Hastings and all votes were in the affirmative.

4. Miss Welling then asked if there were exhibitors' problems at this time. Mr. Cappeller indicated that after this year the Ship would like to have an entire evening for the Ship's party. Discussion of this proposal led to a motion being made by Mr. Hastings that the schedule worked out for next year's program limited the Thursday evening program to one speaker so that the meeting room could be turned over to the "deck officer" of the Ship for the balance of the evening's program and that the general program chairman and the deck officer together plan the entire evening's program. This was seconded by Mrs. Setzer and all voted to support the motion.

5. Miss Welling next presented her ideas about future policies of the Western Arts Association. She outlined a plan whereby numerous committees can be appointed under such headings as—

- (1) Research Committee.
- (2) Visual Arts Committee.
- (3) Field Service Committee.
- (4) Editorial Committee.
- (5) Educational Policies Committee.
- (6) Program Survey Committee.
- (7) Finance Committee.

Her plan called for sub-committees to work under these general committees as for example under research such sub-committees as

- (a) Value of Education in the Arts.
- (b) Survey of studies being made in the Arts.
- (c) Legislative Committee.

Under Visual Arts—

- (a) Films in relation to the Arts.
- (b) Traveling exhibits.

Under Field Service—

- (a) Relationship to other organizations.
- (b) Membership.
 - 1. Local.
 - 2. General.
 - 3. Student.

Under Editorial—

- (a) Publication.

No sub-committees were suggested for Educational Policies Committee or Program Committee.

9. Mr. Hastings moved that the plan in general be accepted and that a committee from the Council meet with Miss Welling and go more into detail as to what was involved and that this committee report back to the Council at its next meeting. The motion was seconded by Miss Schuster and all present voted for it. Mrs. Setzer's vote was not recorded as she had to leave to preside over the general session called for 9:00 a. m. Miss Welling appointed the following Council members to meet with her on the study of the plans: Miss Gilmartin, Mr. Hastings and Mr. Ziegfeld.

10. Miss Welling next gave a description of the work of the "National Commission of Cooperative Curriculum Planning" with a question as to the advisability of the Western Arts Association cooperating. She briefly reviewed correspondence on the matter received from the Eastern Arts Association showing that that organization had contributed \$50 to the work and she raised the question as to how far the Western Arts Association should cooperate.

11. Miss Gilmartin made a motion that we arrange to send a delegate to their next meeting, which will be held in Milwaukee, in 1940, from June 30 to July 3, and that a fee of \$50 be appropriated as a contribution to the group, of which Mr. John DeBoer, Chicago Teachers College, Chicago, Illinois, is secretary, and that another \$50 be authorized as an expense account to cover the expenses of the delegate attending succeeding meetings until the project is completed. This was seconded by Mr. Hastings and all present gave approval by voting "Aye."

12. Miss Welling gave the following report of the Committee to Study Relationship with other Associations and projects:

I. Committee:

- A. G. Pelikan, American Federation of Art, director of art, Milwaukee, Wisconsin.
- Aimee Doucette, president, Eastern Arts Association, 1939-40, State Teachers College, Edinboro, Pa.
- Clara MacGowan, president, Department of Art Education, National Education Association.
- Ruth Sanger, National Home Economics Association, public schools, Toledo, Ohio.
- Marion Miller, Director of Art, Denver, Colorado.
- Harold Schultz, Arts Conference Chairman, Progressive Education Association National Convention, 1940, Francis Parker School, Chicago.
- Grace Sobotka, Southeastern Arts Association, April, 1940, George Peabody College, Nashville, Tenn.
- Frank Moore, American Vocational Association, 1940, director of Industrial Arts, Cleveland, Ohio.
- Jane B. Welling, Chairman.

II. Activities:

1. Delegates were appointed to the—
 - Department of Art Education, National Education Association, San Francisco, July, 1939; St. Louis, Mo., February, 1940; Milwaukee, Wis., 1940.
 - Progressive Education Association, Chicago, February, 1939.
 - Eastern Arts Association, Philadelphia, March, 1940.
 - Southeastern Arts Association.
 - Pacific Arts Association.
 - American Vocational Association.
 - American Federation of Art.
 - College Arts Association.
 - National Home Economics Association.

Mr. Wood made a request of the membership in the November, 1939, bulletin to send in a list of affiliations with other associations. The response was small.

2. Projects were begun in relation to National Activities of—
 - A. The Teacher Education Study of the American Council on Education. Dr. Carl Bigelow, director; Dr. Prescott, chairman, Committee on Psychology.
 - B. Commission of Human Relationships, Progressive Education Association. Dr. Alice Keliher, chairman.

- C. The National Commission on Cooperative Curriculum Planning. John J. De Boer, secretary, Chicago Teachers College, Chicago, Ill.

(Miss Marian Miller of Denver is heading a committee from Western Arts Association which will formulate a report at Milwaukee to be included in the proposed publication of this N.C.C.C.P.)

- D. The Eastern Arts Association Research Committees. Miss Grace Sobotka has worked closely with Miss Margaret Glace of Baltimore, Md., on a statement of objectives or values in art education.

III. Further activities in this area suggested by this committee and its chairman are:

1. Development of the plan of having at least one Western Arts Association delegate at each of the related National or Regional conventions to carry greetings from us and to learn more about how we can each cooperate more fully.
2. A more pointed survey of Western Arts Association membership to show the wide affiliations in art and educational groups of our membership.
3. A survey of projects in the arts with which the Western Arts Association may wish to cooperate. At present this procedure is random and only includes National projects. There are many regional and state groups who would welcome our support. The Missouri State Art Project, of which Miss Schuster spoke with such feeling at our recent convention and which the Council voted to support, is but one example.
4. Continuation of present beginnings listed under A, B, C, and D.

13. In the interest of membership promotion and convention attendance Mr. Cappeller suggested that it might be a good idea for our association to take advertising space in some of the magazines. No formal action was taken on the suggestion.

14. The next order of business was the selection of the 1941 convention city. The various invitations were read. Mr. Cappeller made a motion to accept the Chicago invitation and after it was seconded by Miss Gilmartin the majority of the Council members present voted in the affirmative.

15. Again the question of retaining membership in the American Federation of Arts was raised and after some discussion Mr. Ziegfeld made a motion that, since the organization was the nearest to a National Association now in existence, we continue our membership and

that an appropriation be made to cover our \$10 membership fee. This was seconded by Mr. Hastings and all present voted to support the motion.

16. In order to cover stenographic and postage expense Mr. Hastings made a motion to establish a drawing account of \$50 for the Objectives Committee. This was seconded by Miss Gilmartin and the vote gave unanimous approval.

17. After it was learned that there was a request from the Ship members for a printed membership list it was decided by an affirmative vote on motion of Mr. Hastings, seconded by Mr. Cappeller, to type or print a temporary list immediately after the convention and to print in the proceedings bulletin a complete list of those who had paid up to September 1, and that a few reprints of membership lists be made and held to supply any requests from the membership with the understanding that reprinted lists be sold to those seeking it for the sum of \$2 and that this list contain student members as well as regular members.

The meeting adjourned at 9:30 a. m. to meet again on Tuesday at 8:00 a. m.

THIRD MEETING

1. The third Council meeting was called to order by Chairman Welling at 8:15 a. m., April 19, 1940, with all members or proxies present. Because of the limited time at disposal for the Council meetings the chairman recommended dispensing with the reading of the minutes of the previous meeting. There being no objection it was taken by consent.

2. On motion of Mrs. Setzer, seconded by Mr. Hastings, the time of the next convention was set by vote for April 30, May 1, 2, 3, or as near that date as possible, when satisfactory hotel arrangements can be made.

3. Following the usual custom Mr. Hastings moved that the incoming president, the Ship Council member and the secretary visit Chicago and complete convention arrangements with the hotels and the local committees. This was seconded by Mr. Ziegfeld and all present voted favorably on the motion.

4. The budget for the year 1940-41 was next considered. In the light of possible increased convention attendance due to meeting in a larger city, necessitating greater numbers of programs, the amount budgeted for this item, it was felt, should be increased. Likewise since the plans calling for more committee work might necessitate more than at present is allowed it was suggested increasing the budget for this possible expansion of work. Following this discussion Mr. Hastings moved that the budget as listed below be approved for the year 1940-41. This was seconded by Miss Gilmartin and the vote showed all approving.

Program	\$1,300.00
Secretary's office	450.00
Editorial board	100.00
President's office	150.00
Exhibit Committee	100.00
Publications	2,000.00
Membership promotion	200.00
Council	100.00
Advisory secretary's salary.....	600.00*
Convention	600.00
Miscellaneous	250.00
<hr/>	
Total	\$5,850.00
Acting secretary's salary.....	200.00*
<hr/>	
	\$6050.00

5. In formulating the program schedule for the next convention three suggestions were made which would affect speakers, time schedule and costs. (1) That a news bulletin containing the program spread with information about speakers be produced in sufficient quantities to permit wide circulation. (2) That in contracting with key speakers it be understood that they would be used on a general session program and in addition in a section or group meeting. (3) That contacts be made with other groups who might be interested in the Western Arts Association (State, Regional meetings, etc.). The consensus of opinion of the Council was that the program should not be so crowded—that fewer speakers be used on each session, allowing them more time and making available time for discussion.

6. On motion of Miss Gilmartin, seconded by Mrs. Setzer, the following program schedule, with an alternate, was approved:

—Wednesday—

- 9:00 A. M. Registration opens.
- 9:00 A. M. Opening of exhibits (school and commercial).
- 9:00 A. M. School visits, trips to industries, etc.
- 9:00 A. M. Council meeting.
- 12:00 Noon Executive luncheon and conference.
- 2:00 P. M. General Session—
 - Address of welcome.
 - President's address.
 - One speaker.
- 8:00 P. M. General Session—Two speakers.

* See addition added in minutes of fifth Council meeting.

—Thursday—

- 9:00 A. M. Group or section meetings.
12:00 Noon Group luncheons.
2:00 P. M. No formal program. Time reserved for trips, visits to school exhibits, etc.
4:00 P. M. Tea.
8:00 P. M. General Session—One speaker.
9:00 P. M. Ship program.

—Friday—

- 9:00 A. M. Section or group meetings.
12:00 Noon Group luncheons.
2:00 P. M. General Session—One speaker.
3:15 P. M.
to
5:00 P. M. Demonstrations.
6:30 P. M. Banquet and dance.

—Saturday—

- 9:00 A. M. General session.
10:30 A. M. Business meeting.
11:30 A. M. Ship awards.
12:30 P. M. General luncheon.
2:00 P. M. General session.

—Alternate—

Leave off the 2:00 p. m. general session on Saturday and perhaps start the convention with a meeting at 9:00 a. m. on Wednesday.

Meeting adjourned at 9:30 a. m. to meet at 8:00 a. m. on Saturday, April 20.

FOURTH MEETING

1. The fourth Council meeting called to order by Chairman Welling at 8:10 a. m., April 20, 1940, with all members or proxies present.

2. The reading of the minutes of the last meeting was omitted by consent.

3. The first order of business was a discussion concerning amounts in the budget to be allowed for local committee use and exhibit committees, and on motion of Mr. Hastings, seconded by Mr. Cappeller, approval was given to the following:

To place at the disposal of the local convention committee a drawing account of one hundred dollars to cover costs which cannot be met out of local funds for such items as paper for printing tickets, announcements, programs, envelopes, etc.; also one hundred dollars to cover expenses in connection with providing booths for school exhibits, signs, guards, and other small incidentals, provided that within

thirty days after the close of the convention itemized receipted bills are presented to the secretary along with a report of all financial transactions.

To allow the dinner and dance committee the sum of fifty dollars toward the expense of the dinner and dance, *provided the program committee does not have to pay, out of Association funds, for a speaker at this session.*

4. The proposal for committee organization presented informally at a previous meeting was presented to Council members in type-written form, but no action was taken.

5. Miss Welling called for a report from the secretary of the Young People's Group, Murray Douglas. After the reading of the report Mr. Ziegfeld moved to accept it. This was seconded by Mr. Hastings and all present voted approval. The following is the report presented by Mr. Douglas:

As chairman of the Young Teacher's Group Nominating Committee I would like to present the following:

Chairman—Philip Resnack, Detroit, Michigan.

Vice Chairman—Martha Hoffman, Toledo, Ohio.

Secretary—Murray Douglas, Bloomfield Hills, Michigan.

Council Representative—Lloyd Waite, Bloomfield Hills, Mich.

Advisor—Elizabeth Gilmartin, Toledo, Ohio.

Policies Committee—

1. Mary Ryan, Toledo, Ohio, Chairman.
2. Fred Horner, Clayton, Mo.
3. Russell McCommons, George Peabody College, Nashville, Tenn.
4. Earnest Ziegfeld, Minnesota.

Policy Committee—

1. Arthur Siegel, Detroit, Michigan, Chairman.
2. Manuel Barkan, Toledo, Ohio.
3. Edward Anthony, Detroit, Michigan.

Student Organization—

1. Geraldine Giddy, Chairman of Student Group of Wayne University.
2. Dorothy McCloskey, Miami University.
3. Aron Adams, Ball State Teachers' College.
4. Sophia Makowski, Akron, Ohio.

Membership—

1. Frank Turner, Chairman, Toledo, Ohio.
2. Julius Trattner, Detroit, Michigan.
3. Eleanor Lee, 333 Thrall Ave., Cincinnati.
4. Anne Stever, Wilmington, Ohio.

6. Chairman Welling asked the secretary, Harry E. Wood, if he was considering resigning at the end of the Association year, September 1, 1940. Mr. Wood replied that if his work was satisfactory he would like to retain the secretaryship for another year. He then volunteered to retire to give the Council opportunity to discuss the matter.

* Mr. Cappeller made a motion that a new secretary be appointed for the coming year for the Western Arts Association. This was seconded by Miss Gilmartin. Approving, Mr. Cappeller, Miss Gilmartin, Miss Welling, Mr. Ziegfeld. Not approving, Mr. Hastings, Mrs. Setzer. Not voting, Miss Schuster.

The meeting adjourned to meet again at 4:30 p. m.

FIFTH MEETING

1. Fifth Council meeting called to order by Chairman Welling at 4:10 p. m., April 20, 1940, with Miss Schuster acting as proxy for Miss Dunser, and Mr. Faulkner as proxy for Mr. Ziegfeld. All other members of the Council were present. President-elect Mrs. Mather was also present.

2. Since only a small reserve of the special bulletins remained after registration was over, the problem of having an additional 500 printed was discussed. Mr. Hastings moved that if the forms were still held, and a reasonable price could be secured, the secretary should order the additional number. This was seconded by Miss Gilmartin and all present voted approval.

3. On motion of Mr. Hastings, Miss Gilmartin was selected to serve as Chairman of the Council for the year, September 1, 1940, to September 1, 1941. The motion was seconded by Mrs. Setzer and a unanimous approval vote recorded.

4. Miss Welling next explained in detail the organization proposals made at the previous meeting with some slight changes in wording and arrangement. The motion of Miss Gilmartin, seconded by Mr. Hastings and the Council voting approval, was as follows: "That Miss Welling's plan be accepted but that the outgoing chairman of the Council (Miss Welling) and the outgoing president (Mr. Hastings) and the incoming chairman of the Council (Miss Gilmartin) and the incoming president (Mrs. Mather) confer together on the appointment of the personnel of these seven committees." These proposals were as follows:

This outline is a plan for a long-time program of committee activities for Western Arts Association, sponsored by the Council and working officially under Council leadership with chairman and group personnel appointed by the president for the year in which the committee is set up, but approved by the Council and delegated to

* Minutes from this point on prepared by Mrs. Setzer.

continue work for one year, two years, or more as the materials require, with provision for change in original chairmanship and personnel to be arranged at stated intervals by the Council chairman.

This plan was formulated after a survey of the committee organization techniques in use by Eastern Arts Association, Southeastern Arts Association, Progressive Education Association, the National Education Association, the National Association of Physical Education, the National English Council, etc.

These new committees will furnish written reports yearly for use in bulletins and it will be the responsibility of the program chairman to arrange for a time on the convention program when brief progress reports will be made by each committee chairman to the membership in sessions at its annual convention. Provision may also need to be made with those responsible for exhibits for display of materials made available through the efforts of these committees.

This proposed program for committees is merely suggestive as to detail but the "plan" is something that we hope will be accepted and put into immediate action by the 1940 Council while in session. It was formulated for reasons, chief of which include:

1. The present urgent need for clarification of procedures in the arts and for formulation of further activities in the arts as resources of general education. The arts are on the map in the minds of educators, who see in them possible solutions to many of the pertinent problems of general education. Example—The American Council Project in Teacher Education, of which Dr. Bigelow spoke so well on Friday afternoon. If we are to take a place in its program, we must have the facilities organized to do so.
2. The obvious success of the three committees which Western Arts Association has sponsored in the past two years.
3. The need for more active participation for a wider range of people within the membership.
4. The need for a round-the-year program of activities such as these committees will provide.
5. Money enough in the treasury at present to implement such committees.
6. An increasingly wide geographically and numerically large distribution of membership to afford all sorts of resources in terms of peoples and interests and needs.
7. Last but not least, as a stimulus to the further development and expansion of the Western Arts Association.

I, therefore, recommend that the Council approve of the formation of such committees as follows, and that they accept the committees in general as set up below and that their activities be started

immediately by the incoming president and Council chairman working jointly and that the committee be given sufficient allocation of funds to cover incidental expenditures for the year 1940-41:

RESEARCH COMMITTEE

CHAIRMAN—.....

PERSONNEL—.....,,

Purpose: To survey resources which may be discovered through research technics. To organize research materials for distribution and to set up new researches for the clarification of the relation of the arts to education.

Suggested areas or sub-committees:

1. Related legislative action and trends which affect art education (pending Federal legislation and the effects of legislation already enacted on the arts). The present Legislative Study Committee was begun in Toledo in 1937. This committee will henceforth function under Research.
2. Studies in art education which are in progress in our area or in other areas where the materials are available.
3. Art Education Bibliographies: excerpts from reports; lists of source materials, etc.

VISUAL AIDS COMMITTEE

CHAIRMAN—.....

PERSONNEL—.....,,

Purpose: To study, list, and distribute information about available materials concerning such activities as—

1. The use of moving picture, radio, and other new resources for art education.
2. An investigation of the use of exhibit materials in art education, particularly by those associations which now have exhibits in wider circulation than their conventions afford, such as the Eastern Arts Association and College Art Association, etc.

EDITORIAL COMMITTEE

CHAIRMAN—.....

PERSONNEL—.....,,

Purpose: To search out new uses for Western Arts Association materials and to make present materials more useful. This committee should work to facilitate the distribution of the findings of other committees and should take responsibility for all published materials which Western Arts Association distributes.

Suggested Areas—

1. Publication of articles from speeches made at the conventions, in our bulletins, and in various national and state magazines.
2. Publications from the angle of present and needed areas and

resources. (A long-term plan should be available in advance for our publications and a scheme worked out whereby they are furnished to libraries and other centers.)

FIELD SERVICE COMMITTEE

CHAIRMAN—.....

PERSONNEL—.....,,

Purpose: To spread the activities of Western Arts Association by using local and regional resources more fully.

Suggested Areas—

1. By means of publicity through current education and art magazines, newspapers, etc.
2. By means of interesting new members and new groups in the work of our association. The present Membership Promotion Committee, which began work in 1937 under Mr. Boltz, will be assimilated by this Field Service Committee and further activities in this area for the Young Peoples Group will continue work begun in 1938 by Margaret Clark of the University of Wisconsin and carried into the present by Mr. Murray Douglas of the Brookside School, Bloomfield Hills, Mich.
3. By means of direct activities with school administrators, superintendents, State Boards of Education, State Directors and the National Office of Education.

EDUCATIONAL POLICIES COMMITTEE FOR THE ARTS

CHAIRMAN—.....

PERSONNEL—.....,,

Purpose: To search out and interpret trends which eventually will have meaning for art education and to point out significant values and to advise on ways and means of disseminating our materials more widely.

Suggested Areas—

1. Formulation of objectives, general and specific, by working with other divisional associations and the department of art, National Education Association, to compile a more unified statement of policies and program. The present Objectives Committee, which has been ably led by Miss Grace Sobotka of George Peabody College in Nashville, Tennessee, would be absorbed by this Educational Policies Committee, but might well be asked to carry on its work under the new heading.
2. By means of affiliation with national projects in which the arts in education may play a conspicuous part (the Teacher Education project of American Council, etc., are current examples), and by means of relationships with other Associations such as American Federation of Arts, the Eastern Arts Association, the Art Department of National Education Association.

The present committee, appointed by Mr. Pelikan in Grand Rapids in 1939 to work out relationships with other organizations and chairmaned by Miss Welling, will be absorbed in this new committee, but it is hoped that their work will go on effectively as this is an area of great concern to us.

PROGRAM SURVEY COMMITTEE

CHAIRMAN—.....

PERSONNEL—To be made up of the past two program chairmen, plus others who have had experience in program making.

Purpose: To analyze programs of Western Arts Association and other associations; to suggest areas of needed emphasis and available resources; to plan ahead through surveys of needs and to prepare materials to facilitate the work of the annual convention program chairman, in terms of the resources and organization of—

1. General sessions.
2. Sections and conference groups.
3. Local resources of the convention area.
4. Joint meetings with other associations which coincide with ours.

FINANCE COMMITTEE

CHAIRMAN—.....

PERSONNEL—To include the secretary-treasurer of the Association; the current president, etc.

Purpose: To study the budget as a whole over a long period and to recommend on the basis of past experiences and new needs as to the most useful allocation of its monetary resources for all of the work to be carried on during any given period.

5. Miss Schuster read to the Council the following recommendation made by the Missouri State Association, but no motion was made:

"We, the Art Council of the Department of Art Education of the Missouri State Teachers' Association, suggest that the Council of the Western Arts Association make an effort to co-ordinate and unify the objectives, policies, and programs of work of the divisional groups, the Western Arts Association, the Eastern Arts Association, the Southeastern Arts Association, and the Pacific Arts Association, with the Department of Art Education of the National Education Association so that all are working toward the one goal, a unified program of coordinated ideals and objectives.

"Verna Wulfekammer, Chairman

"Nell Sampson

"Elizabeth Stillwagen

"Helen Bedford

"Martha Sellers

"Nita Schuster "

6. Mr. Hastings moved that the Objectives Committee and the Legislative Committee be discharged and that the president-elect reorganize the committees to meet the new organization plan suggested by Miss Welling. This was seconded by Miss Gilmartin and a vote of approval given.

7. The Council then informally conferred with President-elect Mather concerning the personnel of the committees. The secretary asked to be excused from the meeting in order to make a final settlement with the local registration committee and Chairman Welling gave consent and delegated Mrs. Setzer to complete the Council minutes.

*8. The secretary-treasurer's position for the year 1940-1941 was again discussed. Mrs. Setzer recommended that Mr. Cappeller's motion of April 19 be rescinded. Miss Gilmartin seconded the motion. An affirmative vote was cast by the entire Council. Mrs. Setzer then moved as follows: "That the resignation," etc., etc., etc. This motion was seconded by Mr. Hastings and all voted in the affirmative.

9. There followed some discussion of ways and means of providing in the future for more carefully regulated change in this office as in other offices of the Association. Miss Gilmartin then moved that Mr. Joseph Boltz, because of his experience with the Membership Committee over a period of years, be appointed Secretary-Treasurer for the year 1940-41, at \$200 remuneration, and that Mr. Wood be asked to work cooperatively with him for one year as per the previous motion. Mr. Hastings seconded this motion and the Council voted in the affirmative.

10. Miss Gilmartin then moved that this Council go on record as advising succeeding councils to consider carefully the following procedure in meeting the need for the appointment of a new Secretary-Treasurer more regularly than the present year-to-year reappointment has provided and she worded her motion as follows: "Every three years a new secretary-treasurer to the Council will come up for appointment. The outgoing secretary-treasurer will work cooperatively with the new appointee and the financial remuneration of each will be decided by the Council then in session. This will insure continuity and at the same time provide for new methods and a new personality to permeate the work of the Association." Mr. Hastings again seconded Miss Gilmartin's motion and the Council all voted in the affirmative.

11. Miss Gilmartin moved to thank Miss Welling for past services as chairman of the Council. Dr. Faulkner seconded the motion and votes of approval were given.

12. Mr. Cappeller moved to have the chairman of the Council write a letter of appreciation to Mr. Wood for the fine service which

* Minutes from this point on prepared by Mrs. Setzer.

he had rendered to the Western Arts Association in the past years. Seconded by Mr. Hastings and approval voted.

13. Miss Schuster moved that Miss Welling be empowered to write to the presidents of regional art associations and the department of art education of the National Education Association proposing the establishment of a committee to work toward a unified goal of policies and program. This was seconded by Mr. Hastings and all votes gave approval.

14. Meeting adjourned at 6:00 p. m. subject to the call of the chairman of the Council.

REPORT OF BUSINESS MEETINGS

During a pause in the first general session, Wednesday, April 17, 1940, President Hastings called the meeting into a short business session, at which time he announced his appointment of members of the Resolutions Committee as follows: Roy Woolman, director of industrial education, Des Moines, Iowa, chairman; Miss Juanita Goodsite, assistant director of art, Toledo, Ohio, and Charlotte M. Ullrich, director of household arts, Cincinnati, Ohio.

President Hastings then named as tellers Joseph Boltz and Alfred Smith and while they were passing ballots he explained the procedure of nominating persons to select a ticket for officers for the ensuing year to be voted on at the regular business meeting on Saturday. William Vogel, former director of art, Cincinnati, and Belle C. Scofield, assistant director of art, Indianapolis, were nominated. President Hastings asked for further nominations, but none being forthcoming a motion was made by Mrs. Bess Foster Mather and seconded by Lillian Weyl that the nominations be closed. The vote being in the affirmative, President Hastings said that there being a need for two members, and only two were placed in nomination, he would entertain a motion to instruct the secretary to cast a ballot delegating these two elected to serve. The motion was made and seconded and those present gave a favorable vote. President Hastings explained that the Council member to serve on this committee was Miss Nita Schuster and he charged the committee to have this report ready for the final business meeting on Saturday, April 20th.

The annual business meeting of the Association was held at 10:30 a. m. on Saturday, April 20, 1940, in the ballroom of the Netherland-Plaza hotel. A brief review of the activities of the Association was brought before the members present through informal reports. First from the secretary-treasurer (detailed report will be published in the Nov. 1, 1940 bulletin), then, following, the Program Committee, Exhibit Committee, Editorial Board, Council, and Membership and Publicity Committees.

In the Council report Miss Welling, chairman, stated that, after considering all invitations for 1941, Chicago has been selected as the 1941 convention city.

The Nominating Committee submitted the following report:
To the members of the Western Arts Association, the Nominating Committee offers the following report:

For president, Bess Foster Mather, Minneapolis, Minn.

For vice-president, Alfred Howell, Cleveland, Ohio.

For auditor, Charlotte M. Ullrich, Cincinnati, Ohio.

For members of council: Anna Dunser, Maplewood, Mo.; Jane Rehnstrand, Superior, Wis.; George Cappeller, Chicago, Ill.; representing "The Ship."

Signed,

MISS SCHUSTER

MISS SCOFIELD

WM. H. VOGEL

President Hastings asked if there were other nominations. There being none and there being only one set of names placed in nomination, a motion was made by George Dutch, seconded by Raymond Côté that the secretary be authorized to cast a unanimous ballot for the persons placed in nomination. An affirmative vote was given and the secretary declared the above named persons elected to take office September 1, 1940.

REPORT OF THE LEGISLATIVE STUDY COMMITTEE

The Legislative Study Committee was appointed to investigate legislation affecting the arts, and to present the latest facts concerning such legislation to the members of the Western Arts Association.

NEWS NOTE

Edward Bruce, chief of the section of fine arts, has been appointed a member of the Fine Arts commission. Other members of the commission are Gilmore D. Clark, chairman; William F. Lamb, Eugene F. Savage, Charles L. Boris, Jr., Paul Manship and Henry Shepley. To this group are submitted plans for all new structures to be erected in the District of Columbia and all matters pertaining to art in which the Government is concerned.

Magazine of Art

February, 1940

LEGISLATION FOR THE ARTS

There are just four pieces of legislation, referring to the arts, before Congress at the present time.

1. *McGranery Bill*—H. R. 2319—January 11, 1939. It proposes:

To establish a division of fine arts in the Office of Education.

To collect statistics, data, and information, and conduct surveys

and studies relating to education in the fine arts, including music, art, and dramatic art, and speech, and to disseminate such information relating thereto as will promote education in the fine arts, develop the esthetic phases of education, and develop cultural activities among the people of the United States. This bill is a revised bill introduced by McGranery, originally on August 3, 1937. It eliminates specific reference to commissioner and specialists and calls them "the personnel."

The commissioner of education reports, as of March 26, 1940, that this bill is still pending in the committee.

2. *Moser Bill*—H. R. 6244—May 9, 1939. It proposes:

To authorize the Department of the Interior, through the Office of Education, to collect and disseminate information relative to the fine arts, and for other purposes. This same bill was presented to the seventy-fifth Congress, April 27, 1937, as bill H. R. 6706. There has been no change in the wording. It is almost identical with the McGranery bill, H. R. 2319.

Representative Thill reports, as of March 26, 1940, that this bill, H. R. 6244, has been discussed in the committee but no report has been made on it.

3. *Federal Arts Act (Sirovich Bill)* N. J. Res. 149. It proposes:

To create a Bureau of Fine Arts in the Department of the Interior for the promotion of the arts; specifically, to carry on projects in music, literature, graphic arts and plastic arts. "The dance and its allied arts" has been dropped from this section.

To have a director and four (formerly five) assistants appointed by the President with consent of Senate. To empower the President to transfer to this bureau, when established, any interests held by the Works Progress Administration in any of its arts projects.

Persons employed by the bureau pursuant to this subsection shall be subject to the civil service laws or the classification act of 1923. Former bill exempted persons from civil service laws. This bill is the same as the Sirovich Bill, H. J. Res. 671, as described by Dr. Faulkner last year, with the few changes in it listed above. Federal Arts act H. J. Res. 671 was defeated, but the revised edition, H. J. Res. 149, has had no committee action up to March 20, 1940.

4. *Federal Arts Act*—S. 2967 (*Pepper Bill*) Aug. 5, 1939. It proposes:

There shall be established in the Federal Security Agency a bureau called the Bureau of Fine Arts, the purpose and duties of which shall be established and maintain a fine arts program for the benefit of the people of the United States. The management of the Bureau of Fine Arts shall, subject to the direction of the federal

security administrator, be entrusted in a commissioner of fine arts, who shall be appointed by the President, by and with the advice and consent of the Senate. The commissioner shall serve for a term of five years and shall be removable by the President upon notice and hearing for neglect of duty or malfeasance, but for no other cause.

(b) The commissioner shall receive the salary of \$10,000 a year, shall be eligible for reappointment, and shall not engage in any business, vocation, or employment. Neither the commissioner nor any officer or employee of the bureau shall participate in any matter affecting his personal interests or the interest of any corporation, partnership, or association in which he is directly or indirectly interested.

SEC. 3 (a) The commissioner is authorized, subject to the civil-service laws and the classification act of 1923, as amended, to appoint and fix the compensation of such employes as may be necessary for the proper performance of the duties of the bureau under this act; except that without regard to the civil-service laws he may appoint such officers, attorneys and experts, and such employes whose compensation is in excess of \$1,980 per annum, as may be necessary to carry out the purpose of this act.

(b) Appointments to positions made under the provisions of this act the annual salary of which is in excess of \$7,500 per annum shall be subject to confirmation by the Senate.

(c) The commissioner may accept and utilize such voluntary and uncompensated services and with the consent of the bureau concerned may utilize such officers, employees, equipment, and information of any bureau of the federal, state, or local governments as he finds helpful in the performance of the duties of the bureau. In connection with the utilization of such services, the bureau may make reasonable payments for necessary traveling and other expenses.

SEC. 4. The commissioner of fine arts shall employ as many artists and incidental craftsmen as are necessary to carry out the purposes of this act.

SEC. 5. Artists and incidental craftsmen employed under the provisions of this act shall be paid the wages or fees prevailing in the locality, as determined by the commissioner of fine arts.

SEC. 6. There is hereby appropriated to the Bureau of Fine Arts, out of any money in the treasury not otherwise appropriated, for the fiscal year June 30, 1940, the sum of \$

SEC. 7. This act may be cited as the Federal Arts Act. This bill represents the latest development in fine arts legislation and is the

outgrowth of the original Coffee-Pepper bill, with features of the Siravich bill and the Dr. Damrosch plan of a year ago. The original Pepper bill was identical with the Sirovich bill, but the new Pepper bill omits all reference to the W. P. A.

Senator Pepper reports, as of March 21, 1940, that an unfavorable report has been sent up from the department. He is still working diligently to try to bring about favorable action in the committee.

QUESTIONS

Is the Pepper bill in its revised form adequate and broad enough for a Federal Arts Bureau?

It so, should we as an association contact our individual state legislators, in Washington, advocating the passage of this bill?

Do you feel that individual state legislative action will solve the problem better than federal legislation?

(Signed) Raymond E. Coté,
Chairman

PRESENT STATUS OF GOVERNMENT WORK IN THE ARTS

—WPA Art Program—

Since September 1, 1939, the activities formerly carried on by the Federal Art Project have been continued as a series of statewide project units in 42 states under the various Work Projects Administrations. Each statewide project is officially sponsored by some public agency within the state having the legal authority to engage in the work embraced by the project, such as state universities, state departments of education, state planning boards, municipal governments, etc. Undertakings within each state are initiated at the request of the state itself through the official sponsor, or of counties, cities, towns, villages and small communities through local public tax-supported agencies which become co-sponsors, with the official sponsor of the work carried on in their own districts. Sponsors and co-sponsors are given every opportunity for observing the progress of work in which they are interested. The people of each state are thus served and exercise an important and valuable influence in the prosecution of statewide projects.

The transition from federal to local sponsorship in the case of the art project was effected without too much difficulty because the work undertaken by the project, since its organization in 1935, had been confined to public tax-supported institutions, and also because the project from its inception had made special efforts to secure local community sponsorship, especially in connection with the art center program. One result of the return to local sponsorship has been a greater decentralization of employment, and an emphasis upon services to smaller communities. In New York City, for instance, employment was

virtually cut in half, while in many southern and western states, there has been little change. The trend of employment has been in the direction of developing art facilities in all sections of the country, and especially in the smaller communities which hertofore have not had the facilities usually provided in metropolitan centers for popular participation in the art field.

Advisory committees have been formed all over the country to assist and advise state art projects and in many instances to assist local units within the state. These committees are composed of prominent leaders in the fields of education and art, such as directors of museums and libraries, universities, university professors, officials of state, county, and municipal planning boards and art commissions. The advisory committees take an active part and consult frequently with officials of Work Projects Administrations in their respective states. Every effort is made to meet the requests of co-sponsors satisfactorily and in a manner consistent with professional standards. Throughout the WPA art program, emphasis is placed on service to the community. Activities are directed wherever possible towards local needs for which no provision exists. Free exhibitions of art works are circulated through settlement houses and community centers, art teaching to under-privileged groups and demonstrations and classes in home planning are provided in congested urban areas.

The program for small communities has been built around art centers, 72 of which have been established in Alabama, Arizona, California, Florida, Iowa, Kansas, Minnesota, Mississippi, Montana, New Mexico, New York, North Carolina, Oklahoma, Oregon, South Carolina, Tennessee, Utah, Virginia, Washington, West Virginia, Wyoming, and the District of Columbia. Communities in these states have contributed \$700.00 to this program over and above government funds. Seven million persons have participated in the community art center program. Through these centers and art teaching programs in the under-privileged sections of cities and larger towns, 45,500 children and adults receive art teaching each week. Particular care is taken not to conflict with private enterprise in this field, through limiting art center services to communities which do not have art teaching or service, and by confining these activities in the metropolitan areas and the larger towns to under-privileged groups.

At the present time the total employment in the WPA art program is 5,200. All workers on the program are prequalified as to training and ability by project examining committees, which in many instances include members of the local advisory committees. Those failing to qualify in the production of original works of art or in producing master designs for other workers to carry out, are assigned duties in line with their demonstrated skills, such as the production of posters, or are referred to other projects suited to their training and skill.

In the creative field these workers have produced 1,400 murals, 50,000 paintings, 90,000 prints from 6,000 original designs, and 3,700 sculptures which have been allocated to public tax-supported institutions, or which are being circulated in exhibitions to educational institutions. Workers in the industrial and handicraft arts have produced 30,000 original posters which have been reproduced in quantity for municipal campaigns for health, safety, child welfare, etc. 1,975 diorama and models, 43,000 map drawings and diagrams and 17,500 visual aids for educational institutions; 52,100 handicraft objects, and 675,000 record photographs for state and local sponsors. These workers have also furnished technical help to the WPA crafts program, which in the past months has been coordinated with the art program.

Maintenance of standards is an important factor in the production of the fine and related arts and is promoted throughout the program. Techniques and methods of work are under constant review, and information of a technical nature designed to maintain and improve existing standards is circulated through the various statewide art projects. The Washington office gives technical and consulting service to the various state directors, and aids in the correlation of the various state programs and in the maintenance of standards.

Prepared by the Federal Works Agency, Works Progress Administration, March 6, 1940.

(Signed) Raymond E. Coré
Chairman

REPORT OF THE OBJECTIVES COMMITTEE TO THE COUNCIL—1939-1940

Members of the Committee:

Grace Sobotka, chairman, Nashville, Tennessee.

William H. Varnum, co-chairman, Madison, Wisconsin.

Investigating the place of the arts in the colleges.

Gertrude M. Hadley, sub-chairman, Chicago, Illinois.

Investigating the place of the arts in the elementary and secondary schools.

John R. Ludington, sub-chairman, Columbus, Ohio.

Investigating the place of the arts in the industrial arts area.

Edward S. Maclin, Montgomery, West Virginia.

Edna Patzig, Iowa City, Iowa.

Ruth A. Sanger, sub-chairman, Toledo, Ohio.

Investigating the place of the arts in the home economics area—the arts in home and dress.

Elizabeth Wells Robertson, Chicago, Illinois.

Jane Betsey Welling, Detroit, Michigan, Council representative.

WE BEGIN

At the Association Planning Conference, Saturday morning, April 17, 1937, John R. Ludington asked the association to appoint and set a committee to work to develop and publish a statement of policy concerning the place of the arts (fine, industrial, and household) in the programs (elementary, secondary, and higher) of general education. (WAA Bulletin, September, 1937, p. 151.)

At the same meeting, William B. Varnum made a motion that a committee of six be appointed to develop material for a monograph concerning "The Place of the Arts (fine, industrial, and household) in the Program of General Education." This was seconded by R. Lee Hornbake, who emphasized the need for formulating a program before trying to promote one. (Ibid, p. 152.)

In September, 1937, Harry E. Wood notified Grace Sobotka, Edward S. Maclin, Elizabeth Wells Robertson, Gertrude M. Hadley, George C. Decker, and Ruth A. Sanger of their appointment to this committee by Jane Betsey Welling.

In October, 1937, William H. Varnum was appointed co-chairman of the committee by Jane Betsey Welling.

WE INVESTIGATE—1937-1938

We agreed as to the oneness of the arts in the program of general education at all scholastic levels, and began to investigate by a *dragnet, fact finding procedure* published statements relative to the place of the arts in general education. Personal letters were written to so-called leaders in the fields of elementary and secondary education requesting their personal opinions concerning the place of the arts in general education. Gertrude Hadley received the replies to these letters and was delegated the work of investigating the fields of elementary and secondary education. Ruth Sanger was delegated to the place of the arts in the home economics area. William Varnum and Edward Maclin were delegated to the industrial arts area.

George Decker asked to be released from duty on the committee because of the pressure of work necessitated by the preparation of his Ph.D. dissertation. John Ludington was asked to take his place and accepted.

At the Milwaukee Convention, 1938, we discussed our problems with Aime H. Doucette, chairman of the Eastern Arts Association Research Division, and agreed to work jointly with the Eastern Arts Association group when desired. We asked for and were granted an extension of time for the collection of materials.

Edna Patzig and Jane Betsey Welling were added to the committee.

—1938-1939—

No work was done due to the illness of the chairman and her failure to delegate the work. The council granted an extension of time.

—1939-1940—

We are now organized as stated under "Members of the Committee." Edward Maclin is working with John Ludington, Edna Patzig with Gertrude Hadley, and Elizabeth Wells Robertson with William Varnum. At this convention (Cincinnati) the sub-chairmen are to present the names of the members of their sub-committees, and their proposals for the preparation of their findings for publication.

WE PLAN

We are agreed that each sub-committee will have findings and conclusions ready for publication in the Western Arts Association Bulletin, September, 1940.

WE RECOMMEND

See "Statement sent to Miss Glace."

Through discussions at committee meetings to be held during this convention, we shall (1) perfect plans for the preparation of our materials for publication, and (2) discuss needed research, and (3) report the results of these discussions at the business meeting of the Association, Saturday morning, April 20, 1940.

STATEMENT SENT TO MISS GLACE, MARCH 26, 1940

I send you this in case you may need it at the Eastern Arts Association convention:

The replies received to date from the members of the Western Arts Association Objectives Committee seem to indicate that:

1. We agree with you in thinking that research must of necessity be of slow progress.
2. We shall consider the adoption of the Good, Barr, and Scates *The Methodology of Education Research* in Cincinnati, April 17-20. We believe that if we are to work jointly with the Eastern Arts Association Research Division there must be uniformity of procedure in collecting and publishing data.
3. We believe that a statement of the *place* (value) of the arts in the program of general education is basic to the statement of the objectives, approaches, and so on.
4. Our investigation is limited to determining, in so far as we are able to do so from published statements and from replies to personal letters from so-called leaders in the fields of general education and arts education, the place of the arts in the program of general education at all scholastic levels.
5. We hope to have some findings ready for publication in the Western Arts Association Bulletin, September, 1940.
6. We shall be happy to work jointly with the Eastern Arts Association Research Division—if and when you care to have us do so.

The present setup of the Western Arts Association Objectives Committee is:

1. The place of the arts in elementary and secondary schools.
Sub-chairman: Mrs. Gertrude M. Hadley, Art Education Department, the School of the Art Institute of Chicago.
Miss Edna Patzig, department of art, the University of Iowa, is to assist Mrs. Hadley.
2. The place of the arts in the home economics area.
Sub-chairman: Miss Ruth A. Sanger, supervisor of home economics, Toledo Public Schools, Toledo, Ohio.
3. The place of the arts in the industrial arts area.
Sub-chairman: Mr. John R. Ludington, 74 West Woodruff Avenue, Columbus, Ohio.
President Edward S. Maclin, New River State College, Montgomery, West Virginia, is to assist Mr. Ludington.
Each sub-chairman appoints his own committee members.
Co-chairman for the committees as a whole: Mr. William H. Varnum, department of art education, the University of Wisconsin "... a clearing house for . . . college art."
Miss Elizabeth Wells Robertson, director of art, Chicago Public Schools, is to assist Mr. Varnum.
Council Representative: Miss Jane Betsey Welling, department of art, Wayne University, Detroit, Michigan.

(Signed) GRACE SOBOTKA
Chairman

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THE METHODOLOGY OF EDUCATION RESEARCH

GOOD, C. V.; BARR, A. S.; SCATES, D. E.

Appleton-Century Company, N. Y. 1938

A. General structure of a report—

1. Major divisions—

- (a) Are the following divisions reasonably explicit; definition of problem, collection of data, treatment of data, discussion of each question to be answered, and the conclusion?

2. Introduction—

- (a) Is the problem introduced in such a way that a competent reader will understand and appreciate the purpose of the report?
- (b) Has superfluous material been eliminated from the introduction?

3. Definition of problem—

- (a) Is the reader given a precise statement of the questions to be answered?
- (b) In case the problem is related to other problems, are the relations made clear to the reader?

4. Conclusion—

- (a) Is the reader given in convenient form an explicit answer to each question included in the "definition of the problem"?

B. Development, evaluation, and organization of ideas—

5. Trend of thought—

- (a) As the reader "traces" the writer's thinking, will he be led from a clearly defined problem to a critical and scholarly answer by a route that is satisfying to him?
- (b) Is an encyclopedic enumeration of ideas or facts avoided?

6. Development of ideas—

- (a) Has the writer avoided leaving "gaps" in his "trend of thought" for the reader to fill in?
- (b) Have the important ideas been "developed" so that the average reader will fully comprehend them?
- (c) Has the writer developed his ideas so completely that no points have been overlooked which might leave the reader with unanswered questions?

7. Evaluation of ideas—

- (a) Have all irrelevant ideas been eliminated?
- (b) Have the ideas been grouped properly with reference to their relative importance?

8. Accuracy of interpretation—
 - (a) Have the data been accurately interpreted?
 - (b) Do the statements agree with generally accepted opinion and "common sense"? If not, is attention called to such disagreements?
9. Precision of statement—
 - (a) Are the statements made so that they will convey to the reader exactly the meaning intended?
 - (b) Are all statements worded so that ambiguity or indefiniteness is avoided?
- C. Details of structure and form—
 10. Diction—
 - (a) Have appropriate words and phrases been used at all times?
 - (b) Have particular words and phrases been used with a consistent meaning?
 - (c) Have words and phrases to which common practice has assigned technical meanings been used correctly?
 - (d) Has attention been called explicitly to each word or phrase used with an unusual or restricted meaning?
 - (e) Has the "overworking" of certain words been avoided?
 11. Clearness—
 - (a) Is the vocabulary suitable for the intended audience?
 - (b) Are the ideas expressed in simple yet definite language?
 12. Rhetoric, grammar, spelling, and punctuation—
 - (a) Have the rhetorical rules relative to unity, coherence, and emphasis in sentence and paragraph construction been properly observed?
 - (b) Have rules of grammar been observed?
 - (c) Are all words correctly spelled?
 - (d) Has consistency in the plan of punctuation been observed?
 13. Form of tables and graphs—
 - (a) Are the captions and tables at the top and those of graphs at the bottom?
 - (b) Are the captions, box headings, and other labels sufficiently complete so that a competent reader will be able to understand the table or graph without referring to the accompanying text?
 14. Explanation and interpretation of tables and graphs—
 - (a) Has the enumeration of the facts summarized in a table or diagram been minimized in the accompanying text?
 - (b) Is the accompanying text sufficiently complete so that it is unnecessary for the reader to refer to the table or diagram in order to follow the trend of thought?

- (c) Are references to tables and graphs sufficiently explicit so that the reader will have no difficulty in locating the correct table or graph?
- (d) In interpreting a table or graph, is the introduction of irrelevant facts or comments avoided, so that the trend of thought is not broken?
- 15. References to sources of information—
 - (a) Are bibliographical references given for statements or facts taken from the works of other persons?
- 16. Bibliographical form—
 - (a) Are all references both in footnotes and in an approved bibliographical form?
- 17. Chapter titles, table of contents, preface, title page, order of paging, spacing, kind of paper, and so forth—
 - (a) Have conventional rules with references to chapter titles, tables of contents, and so forth been observed?
- 18. Footnotes—
 - (a) Have footnotes been used to give needed explanations or other comments which will make more certain a correct and complete understanding by the reader?
 - (b) Has material which would tend to break the trend of thought but which is desirable to include been placed in a footnote or in an appendix?
- 19. Miscellaneous—
 - (a) Have conventional rules with reference to abbreviations, division of words, spelling out numbers, and so forth been complied with?

The Relation of the Usual Subject to the Program of General Education. The usual specialized subjects have a definite and vital role in relation to the program of general education. (1) They often have a service relationship. The student engaging in the activities and experiences of the program of general education, finding a definite need for tools like reading and mathematics, is sometimes provided with "service courses" from which he can gain assistance in building the needed skills. (2) It is common practice to find all the specialized departments, such as music, art, and commercial education, contributing to the planning and operating of the program of general education. In some cases subject names are retained in the planning for general education, although content is drastically modified. (3) The specialized subjects have a recognized and important responsibility in providing for the individual needs and interests of students beyond those developed in the program of general education. Probably one-third to one-half of the students' time in the newer programs is spent in activities related to special interests. Students planning to go to college are

engaged in one field of activity, while students planning to enter vocations at the end of the secondary period are engaged in a different field of activity. (It is not meant, of course, that there are just two large groups of specialized interests.) . . . All teachers, generalists and specialists alike, have a responsibility in planning the program of general education. Schools frequently find they cannot guide children satisfactorily in carrying out the various functions of human living if the curriculum—that is, the learning experiences—is planned only by a social studies teacher or by a representative of any other single subject field. The learning experiences and activities needed to develop a satisfactory level of competence in performing the functions of human living can be better provided for if viewed through the eyes of specialists in each of the various fields represented on a high school faculty.

Third, schools are giving up the idea some of them once held that any teacher can teach anything and everything. Teachers need training and preparation for the task they undertake. This discovery has frequently led to two practices: (a) The provision for cooperative teaching of some of the courses, thus permitting the specialist to come in when and where he is needed, and (b) the provision of in-service training programs to meet the demands of the new programs.

“Youth and the High School,” Chapter IV,
The Thirty-eighth Year Book of the National Society for the Study of Education,
Part II, pp. 66, 67.

REPORT OF THE RESOLUTIONS COMMITTEE

The forty-sixth annual convention of the Western Arts Association, held in Cincinnati, Ohio, April 17, 18, 19 and 20, has just completed both a rich and an enjoyable meeting.

WHEREAS, Be it Resolved

1. That we express our appreciation to Dr. Claude V. Courter, superintendent of schools; the Board of Education, Walter H. Siple, director; Cincinnati Art Museum; Dr. Raymond W. Walters, president, University of Cincinnati; Jessie L. Paul, of the School of Applied Art, University of Cincinnati; the Chamber of Commerce and the many organizations who sponsored this convention.
2. That we record unanimously our grateful appreciation to C. Edwin Johnson, local chairman, and all local committees who have cooperatively given their time, energy and thought in making this meeting a profitable and an outstanding one for the Association.

3. That we are particularly indebted to Marian E. Miller, director of art, Denver, Colorado, general chairman of the Program Committee; and to Mrs. Bernice V. Setzer, associate director of art, Des Moines, Iowa, advisor, for the development of a program of unusually high character.
4. That due recognition and a vote of thanks be given to Harry E. Wood, our highly efficient secretary, for the splendid Special Bulletin, and to L. L. Gore, George Peabody College, for the compilation of the Index to Publications.
5. That due recognition and a vote of thanks be given to the local committee of the Western Arts Association for "The Information Booklet." This booklet has greatly relieved the mental and physical stress of knowing where to go and how to get there.
6. That the Association go on record as expressing its appreciation of the whole-hearted cooperation and loyal support of the commercial exhibitors who attend the annual meetings of the Association.
7. That the work of the local publicity committee be commended for the accurate and adequate reporting of the meetings of the Association, both through the newspapers and the broadcasting stations.
8. That a vote of thanks be extended to the managements of the Netherland-Plaza and the Gibson for making attendance at the convention a pleasant and satisfying experience.
9. That the Association wishes to commend the progress made during the past year by the Young Teachers Group and to assure them of the continued support and interest of the Association.
10. That inasmuch as America is one of the few nations in the world where art is going forward, due appreciation should be given for the fine and unusual contribution, through practical demonstrations, made by the following artists:

Sculpture—Ernest B. Haswell, sculptor.

Etching—Paul Ashbrook, etcher.

Lithography—Mr. and Mrs. Wilson Stamper, Art Academy.

Stencils—Emmy Zweybruck, Fort Wayne Art School.

Tempera—Reginald L. Grooms, School of Applied Arts, University of Cincinnati.

Pottery—Earl Menzel, master potter at Rookwood Pottery.

Air Brush—William E. Hentschel, Art Academy; Ida L. Geyler.

Painting—Herman H. Wessel, Art Academy.

Modeling—J. F. Bechtold, School of Applied Arts, University of Cincinnati.

Weaving—Mrs. Alice Murray, Ohio Art Project.

Cake Decorating—Lorenzo Simonetti.

Fancy Salads—Ernest Piron, executive chef.

Garde Manger—Joe Stein.

Respectfully submitted,

CHARLOTTE M. ULLRICH

JUANITA GOODSITE

R. C. WOOLMAN, Chairman

MEMBERSHIP LIST

The following pages give a list of Western Arts Association members who had paid their 1939-40 dues before the books closed August 31.

A

- Abercrombie, Towne, *Supervisor*, 71 Ferndale Street, Cincinnati, Ohio.
 Ackerman, Merle Beattie, *Art Director*, Western College, Oxford, Ohio.
 Adams, Florence P., *Art Teacher*, 207 21st Avenue, N., Nashville, Tenn.
 Adams, Janette Curtiss, *Art Teacher*, 943 Alter Road, Detroit, Mich.
 Adams, Robert E., Shepherd, Michigan.
 Adomeit, Frances, *Art Instructor*, 262 Albion Place, Cincinnati, Ohio.
 Albright, Norma, *Asst. Prof. Home Eco. Education*, Ohio State University, Columbus, Ohio.
 Alford, John, *Prof. of Fine Arts*, University of Toronto, Toronto, Ontario.
 Allen, Max I., *Instructor*, 502 College Avenue, North Manchester, Ind.
 Allen, Prudence Ruth, *Teacher*, 216 Spruce Street, Big Rapids, Mich.
 Althar, Esther, *Home Economics Teacher*, Blossom Hill School, Breckville, Ohio.
 Alyea, A. Gertrude, *Art Teacher*, 1881 Harrison, Muskegon, Michigan.
 Anderson, Kathleen, *Art Supervisor*, Montpelier, Ind.
 Anderson, A. Marie, *Assoc. Dept. of Art*, 1004 S. Lincoln Avenue, Urbana, Illinois.
 Andrew, Ellen B., *Principal*, 3600 Shaw Avenue, Cincinnati, Ohio.
 Andrews, Adele, *Art Supervisor*, 226 W. Main Street, Norwalk, Ohio.
 Anthony, Edward, *Arts Teacher*, 2429 Ninth Street, Wyandotte, Mich.
 Arbuckle, Mabel, *Director of Art*, 467 Hancock, W., Detroit, Michigan.
 Archer, Edna, *Art Teacher*, 490 St. Leger Avenue, Akron, Ohio.
 Arnold, Dorothy Livingston, *Dir. Educational Relations; Head Department of Teacher Training*, 136 E. 57th Street, New York, N. Y.
 Asmus, Ernest G., *Artcrafts Teacher*, Ottowa Hills School, Toledo, Ohio.
 Austin, Mary Louise, *Household Arts Teacher*, 2632 Kemper Lane, Cincinnati, Ohio.

B

- Bahrenburg, F. E., *Salesman*, Strathmore Paper Co., W. Springfield, Mass.
 Baird, Louise, *Instructor of Applied Design*, Purdue Univ., Lafayette, Ind.
 Baker, Mrs. Ida S., *Pres. Waldcraft Co.*, 1635 N. Delaware, Indianapolis, Ind.
 Baker, Roxy Lee, *Art Teacher*, 1100 N. Dearborn, Chicago, Ill.
 Barkan, Manuel, *Instructor*, 2350 Monroe Street, Toledo, Ohio.
 Barker, Betty Marie, *Fine Arts Teacher*, 571 Linwood Ave., Columbus, Ohio.
 Barnhardt, Jane S., *Head Art Dept.*, University of Akron, 142 Marvin Ave., Akron, Ohio.
 Baughman, Clarence, *Teacher*, 2103 Duck Creek Road, Cincinnati, Ohio.
 Beasley, Georgia E., *Teacher Art Jr. High*, 1320 Lincoln Ave., Cincinnati, Ohio.
 Beaumont, Eleanor, *Art Supervisor*, 1115 Atlas Street, Akron, Ohio.
 Beckwith, Ada B., *Supervisor of Art*, 1626 Elberon Ave., East Cleveland, Ohio.
 Beekman, John S., *Art Instructor*, 317 S. Quitman St., Dayton, Ohio.
 Beiser, Rachel, *Art Teacher*, 858 29th St., Des Moines, Iowa
 Belknap, Margaret Van Rugo, *Art Supervisor*, 109 Superior St., Dover, Ohio.
 Bellville, Laura M., *Art Teacher*, 4225 Grove, Norwood, Ohio.
 Bender, Millicent, Jr. *High Art Teacher*, 801 W. Fourth Ave., Middletown, Ohio.
 Benedict, Helen, *Art Supervisor*, 1904 S. I Street, Elwood, Ind.
 Berglund, Gustaf E., *Teacher Industrial Arts*, 144 Glencoe Place, Cincinnati, Ohio.
 Berglund, Hilda, *Household Arts*, 144 Glencoe Place, Cincinnati, Ohio.

- Best, Glenn E., *Prof. of Industrial Arts, Faculty Dept.*, Montgomery, W. Va.
- Beymer, Rosemary, *Asst. Art Supervisor*, 2934 Walbash, Kansas City, Mo.
- Bibbee, William Jay, *Art Instructor*, 1420 Staunton Ave., Parkersburg, W. Va.
- Biddle, Adrian L., *Educational Representative*, Ligonier, Ind.
- Bigelow, Dr. Karl W., *Dir. Teacher Edu.*, 744 Jackson Place, Washington, D. C.
- Bigler, John H., *Teacher Ind. Arts*, 1129 Franklin Avenue, Cincinnati, Ohio.
- Blackburn, Mabel, *Household Arts*, 3218 Beresford Avenue, Cincinnati, Ohio.
- Blankmeyer, Ruth M., *Supervisor of Elementary Art*, 122 Forest Avenue, Oak Park, Ill.
- Blasch, Irene, *Art Teacher*, 4972 Shirley Place, Cincinnati, Ohio.
- Blase, Pansy, *Art Supervisor*, Princeton, Ind.
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None of these teachers I have mentioned had ever learned that you cannot yank a grubby farm boy or a romantic girl into the kingdom of heaven of Shakespeare; that they must be wooed in. They had not learned that punctuation comes after you have something to punctuate; that a sonnet is first a spirit, then a form; that Winnie the Pooh is better literature than Macbeth for three-year-olds; that literature is the adventure of the human spirit and not a list of dates and data.

I remembered, too, a great teacher I once had in high school. He was called a teacher in Latin, but he was vastly more than that, he was a teacher of life. He taught Virgil, or I should say he taught life flavored with Virgil. When he read the Latin, "*Arma virumque cono, cum primus ab oris,*" he thrilled us with the music of the poem and of his voice. Through the poem he acquainted us with the people for whom it was written originally. He made us aware of the kinship of songs to life. Out of the class came evening sessions, when teacher and students studied astronomy. Mr. Neville had done what I call "making Virgil come alive."

I remember another teacher, Frederick Koch, who came from the University of North Dakota to the University of North Carolina in 1918. His class in playwriting consisted of nine students, most of them from the farms of North Carolina, ordinary boys and girls; but because he was a real teacher, Mr. Koch knew ordinary people can see extraordinary things if their eyes are once opened. He made us aware of the state in which we were living, talked to us about the pine trees which are indigenous to the soil. He made us hear for the first time the musical speech of the people. He used to say to us "Dip your nets where you are for the fishing here is good"; if we write about the local deeply and truly enough, we will have the universal." We didn't know what he meant at first, but he was patient, and we eventually learned. In that class were nine unknown people; among them were Paul Green and Tom Wolfe, but the magic of Mr. Koch's teaching made of those students creative artists. Paul Green told me last spring that everything he has written—and he got his beginning in that playwriting class—came from a North Carolina county of 25,000 people, and yet his plays are played now in all the world. Paul and Tom and the other members of the class had been, in a way, touched by a great teacher.

What does this all have to do with art and the teaching in art, if anything? Just that we are teachers, not money changers in the temple, and the next fifty years are ours, whether we want them or not. Francis Bradshaw was worried when he looked around and saw many of the teachers who professed to be teaching art. He knew that we can teach only what we are. What is our job? It seems to me that our first task is to look at ourselves as teachers and see if we have something to teach. Are we orderly. It seems to me there are two kinds of